

The Renaissance and Cubist Conceptions of Space and
Art in the Nineteenth-Century French Novel: A Study
of the Form and Content of the Descriptions of Land-
scape in Atala, René, Illusions Perdues, La Chartreuse
de Parme, Madame Bovary, Le Ventre de Paris, and
A Rebours, and of the Form and Content of those Novels
Seen as Autonomous Aesthetic Phenomena

Submitted to the faculty of the Graduate School
in partial fulfillment of the requirements for
the degree Doctor of Philosophy in the Department
of French, Indiana University.

S. Robert Powell
August 1974

Accepted by the faculty of the Graduate School
in partial fulfillment of the requirements for
the degree Doctor of Philosophy in the Department
of French, Indiana University.

Committee in Charge

John P. Houston

Dr. John P. Houston, Chairman

Theodore Bowie

Dr. Theodore Bowie

Charlotte Gerrard

Dr. Charlotte Gerrard

Emanuel Mickel per John Houston

Dr. Emanuel J. Mickel, Jr.

August 1974

PREFACE

I should like to express my thanks to those who have guided and directed me in the writing of this doctoral thesis. Foremost among them is Mr. John P. Houston, Chairman of my thesis committee. Valuable help was also given by Mrs. Charlotte Gerrard, Mr. Emanuel J. Mickel, Jr., and Mr. Theodore Bowie. For their assistance in the final preparation of the manuscript I am indebted to Kate Denison Rodko, Donald W. Powell, Trebbe, and Gus Alexander.

CONTENTS

	page
I Introduction	1
II <u>Atala</u> and <u>René</u>	28
III <u>Illusions Perdues</u>	67
IV <u>La Chartreuse de Parme</u>	107
V <u>Madame Bovary</u>	142
VI <u>Le Ventre de Paris</u>	194
VII <u>A Rebours</u>	240
VIII Conclusions	296
IX A Selected Bibliography	338

I

INTRODUCTION

I remember one evening in Moscow at the opera, the celebrated Silva was singing; how delighted we were when he sang low C. Well, the bass from our church choir happened to be sitting in the gallery. All at once we heard, "Bravo, Silva," a whole octave lower.... like this: "Bravo, Silva." The audience was spellbound.

The Sea Gull

Anton Chekhov

The study of the novel is the study of diversity. From the medieval period to the present, the novel, largely unfettered by aesthetic canons, has undergone, both with reference to form and content, numerous and significant transformations. The results of this essentially free evolutionary development are ostensibly so dissimilar that it appears to be impossible to speak of the novel without utilizing qualifying epithets, as for example, the picaresque novel or the Balzacian novel. This is particularly true with reference to the novel in the nineteenth century in France. Notwithstanding the differences among the novels produced in France in the period extending from the Revolution to the final decades of the nineteenth century, they are created, it can be demonstrated, on the basis of spatial and aesthetic principles which were rudimentarily established at the time of the Renaissance in the fifteenth century but which were fully developed only during the late eighteenth and nineteenth century. At the same time, they contain, in varying degrees, spatial and aesthetic innovations which adumbrate the ultimate demise, during the final decades of the nineteenth century, of what had been considered for over four hundred years to be an immutable aesthetic system--that of the Renaissance. Those spatial and aesthetic innovations within the Renaissance space picture, it can further be

demonstrated, represent the spatial and aesthetic bases for the cubist conception of space and art.

In order to defend the hypothesis that the principal novelists in France in the nineteenth century utilized in the creation of their novels spatial and aesthetic principles whose basic tenets were established during the Renaissance but which were fully developed only during the late eighteenth and nineteenth century, we must define, first in general and then in specific terms, what we mean by the term "Renaissance" and by the expression "Renaissance world view."

The world view which characterizes the Renaissance does not represent, it must be understood, a break with the medieval world view caused by a rebirth or rediscovery of classical aesthetics and culture. In La Survivance des dieux antiques Jean Seznec has convincingly demonstrated that the traditional belief in a marked antithesis between the medieval period and the Renaissance is erroneous. Seznec's discoveries are of such importance to a proper understanding, not only of the term Renaissance and of the expression Renaissance world view, but also in the study of the aesthetic principles utilized in the creation of art in any period that it would be well to recapitulate briefly what he has discovered. Pagan antiquity--specifically the pagan divinities--Seznec demonstrates, did not experience a rebirth in Italy at the time of the Re-

naissance. Rather, the gods, in fact, lived on in the historical, moral, and physical traditions of the Middle Ages. Having established that fact, Seznec then asks the important question: "Pourquoi, dès lors, parle-t-on communément de la 'mort des dieux' à la fin du Monde antique et de leur 'résurrection' à l'aube de la Renaissance italienne?"¹ The traditional belief in a rebirth at the time of the Renaissance, Seznec cogently explains, results from the fact that during the Middle Ages both classical form and classical content survived, but existed independently of each other. Seznec explains this independent survival of classical form and classical content in the Middle Ages as follows:

La forme et le sujet ont survécu, pour ainsi dire, isolément, chacun de leur côté; les idées païennes se dépouillant graduellement de leur expression plastique, les idées chrétiennes sont venues habiter ces formes désaffectées, tout comme le culte chrétien s'installait dans les Thermes des empereurs; à leur tour, les héros de la fable ont fini par s'abriter sous la robe du moine ou l'armure du preux.²

What occurred at the time of the Renaissance was the reintegration of classical form and classical content. That being the case, the Renaissance cannot be considered as a sudden break with medieval aesthetics and culture, but rather as a synthesis at the end of a long divorce between classical form and classical content. Seznec explains the fact that the Renaissance is a reintegration or synthesis as follows:

La Renaissance nous apparaît comme la réintégration d'un sujet antique dans une forme antique: on peut parler de Renaissance le jour où Hercule a repris sa carrure athlétique, sa massue et sa peau de lion. Il ne s'agit nullement de résurrection: Hercule n'était jamais mort, pas plus que Mars ou que Persée: du moins le nom et l'idée de ces dieux avaient-ils tenacement survécu dans la mémoire des hommes. Seule, leur apparence s'était évanouie, puisque Persée vivait sous l'aspect d'un Turc et Mars sous celui d'un chevalier. 3

Unlike the two earlier renascences which preceded the Italian Renaissance--the short-lived Carolingian revival of classical images in the ninth century and the twelfth century revitalization of classical forms and literature--neither of which, as Panofsky explains in Renaissance and Renascences in Western Art, brought about a total reintegration of classical form and content, the Italian Renaissance achieved a total and permanent reintegration of classical form and content.

The term Renaissance, then, must be understood to mean not a break with the past but rather a subtle reorientation of the medieval world view, a change of direction in the history of art caused by a change of consciousness. Any change of direction in the history of art, as Panofsky explains--and the point cannot be overemphasized--implies both continuity and disassociation. That the reintegration of classical form and classical content during the Italian Renaissance involves both continuity and disassociation is supported by the research and discoveries of Panofsky, Seznec, Worringer,

Robertson, Sypher, and Francastel, among others.⁴ It is, in fact, on the basis of the research and discoveries of those critics that we have been able to establish what are best described as three tendencies characteristic of the Renaissance world view and of much art at the time of the Renaissance. Those tendencies represent, it can be argued, the basic tenets of particular spatial and aesthetic principles which would be fully developed only during the late eighteenth and nineteenth century and which would serve as the spatial and aesthetic bases for the nineteenth-century novel. In describing those tendencies--and we call them such advisedly--we will, in effect, define in specific terms what we mean by the term Renaissance and by the expression Renaissance world view.

At the time of the Renaissance (1) an increasing preoccupation with the study of man and nature, and of the relationship between man and the natural world can be noted. At the same time, (2) a new historical consciousness develops which ultimately results in (3) a new "vocabulary of patterns"⁵ or structure for art. We will first examine and characterize the increasing preoccupation with the study of man and nature, and of the relationship between man and the natural world at the time of the Renaissance. The study of man and nature is not, to be sure, a new development of the

Renaissance. The point of view of men of the Renaissance towards man and nature, however, represents, in many ways, something different from that of men of the medieval period. Seznec's discoveries with reference to the pagan divinities during the Middle Ages and during the fifteenth and early sixteenth century are useful in elucidating the point of view towards man and nature, and the relationship between the two in both of these periods. During the Middle Ages pagan mythology and Christianity, as Seznec has explained, were often reconciled, particularly by the Neoplatonists, by means of the allegorical method of interpretation. The pagan gods, as such, were seen as vehicles for the expression of an idea, more often than not, Christian doctrine. Similarly, nature was often seen by medieval man as a vehicle for the expression of Christian doctrine. Art, then, in many respects, is the study of man and God and of the relationship between man and God. During the late fifteenth and sixteenth century, however, as Seznec explains, the mythological tradition was interrupted--only to be taken up again during the second half of the sixteenth century at the time of the Tridentine admonitions--when the inherited iconographic types for the pagan divinities were abandoned in favor of the classical models. Seznec states:

Il est remarquable en effet que pendant la période la plus radieuse de la Renaissance les types icono-

graphiques "transmis," et donc altérés,--soient presque partout abandonnés au profit des types "retrouvés" dans leur pureté première. Il est significatif aussi que pendant cette même période la tradition mythographique semble s'interrompre comme s'il suffisait maintenant aux hommes, pour connaître et comprendre les dieux, d'ouvrir les yeux sur le monde, et d'écouter la voix de leur instinct; comme s'ils avaient enfin pénétré le sens profond de la mythologie, à présent qu'ils réhabilitent, en même temps que la beauté physique, la nature et la chair. 6

Similarly, during that same period nature was no longer seen as a vehicle for the expression of a particular ideology--usually Christian doctrine--but rather as an end in itself. The natural world, of which man is considered to be an integral part, is no longer seen as an enigma to be explained by reference to divine laws but rather as something which man can know by recourse to natural laws. Art, then, is the study of man and nature and of the relationship between the two.

Francastel underlines this point as follows:

.... au moment de la Renaissance les artistes se sont avisés que la situation de l'homme par rapport à l'univers n'était pas absolument définie par le dogme séculaire. Ce qui s'ouvre au début du quattrocento, c'est simultanément l'enquête sur le monde et l'enquête sur l'homme.... Les deux choses sont du reste absolument inséparables. Tout ramène toujours à la conclusion que la Renaissance a eu pour point de départ le passage de cette idée que le monde était une représentation concrète de la pensée de Dieu à cette autre idée que le monde était une réalité en soi, une Nature, semi-divine d'ailleurs, et douée des attributs de la permanence et de l'éternité. 7

Inasmuch as men of the Renaissance began to view not only the pagan divinities but also nature and man as ends in

themselves and not as vehicles for the expression of a particular ideology, it is understandable that a new historical consciousness was developed at that time. Again, Seznec's study of the survival of the pagan divinities will help to elucidate this point. In reconciling pagan mythology with Christianity, as Seznec has explained, medieval man adapted the pagan gods to contemporary taste and culture. Mercury, for example, was made at the same time European and Christian by medieval artists. Seznec explains this transformation of Mercury into a medieval Christian as follows:

Cet effort d'adaptation et de fusion "européanise" les divinités astrales de Babylone, et va même jusqu'à les "christianiser." Mercure, par exemple, qui dans les images orientales porte un livre et parfois une auréole est un clerc, un derviche, un saint homme: son équivalent occidental n'est-il pas un évêque? Ainsi semblent se rejoindre et s'harmoniser, du même coup, la cosmogonie païenne et la conception chrétienne du monde. 8

Seen with reference to a concept of time, this transformation of Mercury into a bishop is revealing. This transformation serves to underline the fact that past time was often incorporated into the temporal structure of the present by medieval man. No real distinction, in other words, was made, in many instances, between past time and the present--between, for example, classical antiquity and the Middle Ages. Renaissance man, however, did perceive distinctions in time between, for example, the thirteenth century and classical

antiquity, the latter being seen as a totality which is not only historically distant and distinct from the present, but also as an ideal time more desirable than the present. It is this discovery of depth in time, and particularly a nostalgia for past time, which permeates, as Panofsky has determined, Poussin's Et in Arcadia Ego. The new historical consciousness of the Renaissance is described by Seznec as follows:

.... désormais [dès la Renaissance] le monde antique est irrévocablement détaché du nôtre: il est devenu comme une île enchantée, perdue dans un lointain lumineux inaccessible à jamais. Ce sentiment de nostalgie qui imprègne l'oeuvre de Poussin est le fruit amer et délicieux de la Renaissance; il vient de ce que les perspectives de l'humanisme ont changé. La notion de l'antiquité comme milieu historique distinct, comme période révolue, n'existait pas au Moyen Age; d'où la facilité relative, et pour nous surprenante, avec laquelle la pensée médiévale, malgré l'immense révolution du Christianisme, trouvait avec l'esprit païen des points de concordance et des formules de conciliation. Cette distance historique, la Renaissance, au contraire, la percevait; d'où son effort conscient pour mettre en harmonie deux univers séparés par les siècles. 9

Given the fact that Renaissance man began to observe nature as an end in itself and given the new historical consciousness of the period, it is not surprising that a new means of portraying or structuring what is perceived should develop at the time of the Renaissance. Changes in the formal patterns or structures of art are, in this respect, as Robertson has explained in A Preface to Chaucer: Studies in Medieval Perspectives, similar to those in language. Both are repre-

sentative, as Robertson states, of "a continuing adaptation of the means of human expression to the needs of a changing cultural environment, and this adaptation involves new ways of formulating what is 'seen' in the world, both concretely and abstractly." ¹⁰ Robertson underlines the fact that each age, therefore, has its own structures or vocabulary of patterns as follows:

It is certainly true that each age achieves for itself not only a language appropriate to its needs, but a vocabulary of patterns large and small by means of which it may describe the conventions of its own society and communicate its ideas about those conventions. ¹¹

The distinguishing feature of that vocabulary of patterns which characterizes much of the art of the Renaissance--a feature which sets it apart but not above the art of the Middle Ages--is the use of the so-called laws of perspective, thought to have been largely the discovery of Paolo Uccello, where the perspective lines are made to converge on a single point. Unlike much art of the medieval period--a dominant formal convention of which is the tendency to structure in terms of symmetrical patterns characteristically arranged with reference to an abstract hierarchy--much of the art of the Renaissance is structured by the use of single viewpoint linear perspective within a closed geometric space. The symmetrical patterns of medieval art result, it can be argued, from the fact that nature and the natural world, for

example, like the pagan divinities, are structured so as to coincide with the Christian world view. The representation of depth in space which characterizes much art at the time of the Italian Renaissance, on the other hand, results from the fact that nature and the natural world are reconciled with Euclidean geometry. This point is underlined by Sez nec who, in speaking of the celebrated sky map of Dürer made in 1515, makes the following remarks:

Cette alliance de la vigueur et de la fougue, du calcul et de la vie, caractérise, sans doute, le génie propre de Dürer; mais elle est aussi comme un signe des temps: retrouver à la fois les formes et le savoir des anciens, leur imagination poétique et leur connaissance du monde; concilier comme eux la mythologie et la géométrie, tel sera le rêve des plus grands esprits de la Renaissance. ¹²

Such, then, are three important tendencies which characterize much art at the time of the Renaissance: (1) an increasing preoccupation with the study of man, nature, and the relationship between man and his physical environment, (2) a new historical consciousness, and (3) a new vocabulary of patterns or structures for art. They represent, respectively, the Renaissance point of view with reference to (1) man, nature, and the world; (2) time; and (3) space. These tendencies represent, as we will demonstrate in this study, the basic tenets of spatial and aesthetic principles which, when fully developed in the late eighteenth and nineteenth century, would serve as the spatial and aesthetic

bases for the nineteenth-century French novel.

That these tendencies were utilized in Western Europe by the principal creative artists from the early years of the fifteenth century to the final decades of the nineteenth century has been convincingly demonstrated by numerous critics.¹³ In Peinture et Société Pierre Francastel, having studied in detail the works of the principal artists in Western Europe from the Renaissance to the end of the nineteenth century, concludes that the tendencies which we have outlined above that characterize that subtle reorientation of thought which occurred at the time of the Italian Renaissance were generally utilized, particularly in France, in the four-hundred-year-period subsequent to the Renaissance.¹⁴ Francastel remarks:

La croyance suivant laquelle les Florentins ont fondé la Renaissance [sur l'emploi réaliste de figuration perspective tirée de la mathématique d'Euclide et de l'observation attentive des vestiges de l'antiquité] demeure la base de notre interprétation générale de l'art et de la civilisation moderne. A travers la peinture italienne du quattrocento, il est légitime d'étudier les fondements d'une représentation plastique de l'espace qui a satisfait pendant quatre siècles à tous les besoins figuratifs de la civilisation occidentale.¹⁵

The essential spatial and aesthetic homogeneity of the fine arts in the West in the four-hundred-year period following the Florentine discovery of single viewpoint linear perspective is similarly underlined by Wilhelm Worringer in

Abstraktion und Einfühlung. Unlike Francastel, Worringer offers an explanation for the spatial and aesthetic unity of the fine arts in the period in question. Worringer, like Heinrich Wöfflin, Walter Winkler, Herbert Read, Ortega y Gasset, Laszlo Moholy-Nagy, Paul Frankl and Alois Riegl,¹⁶ describes the history of the fine arts in the West in terms of a cyclical repetition of dual polarities. During two periods of history--the classical age of Greek sculpture and the art of Western Europe from the Italian Renaissance to the end of the nineteenth century--the fine arts, according to Worringer, are executed in a naturalistic style. That is to say, a style which strives to represent the world of empirical reality, of which man is considered to be an integral part, in its three-dimensional corporeality dependent upon space. Such a style, Worringer further demonstrates, is created by cultures that have established a relationship of confidence and intimacy with the natural environment and that regard the universe not as an enigma but as something which man can know.

Neither Francastel nor Worringer, in emphasizing the essential spatial and aesthetic unity of the arts of Western Europe from the early years of the fifteenth century to the close of the nineteenth century, in any way implies that the aesthetic principles of the Renaissance became mere formulae

for the creation of art. Rather, those principles were considered to be an extremely rich basis for art, a basis which could be supplemented and modified according to the particular mode of consciousness and aesthetic needs of an historical period. Francastel states:

Il ne s'agit pas d'attribuer une monstrueuse unité à l'art occidental depuis la Renaissance.... Durant des générations, les hommes ont pu se satisfaire d'une certaine figuration globale de l'espace, tout en y introduisant toujours de nouveaux éléments accessoires. Chaque époque a pu ajouter ou retrancher quelque chose du système sans que les fondements aient été renversés. Il est de fait qu'un David a pu exprimer des idées modernes dans un langage voisin de celui de Raphael.... Durant une longue période les hommes ont habité un espace plastique, historique, géographique et imaginatif soumis à quelques lois fondamentales. Ils ont pu changer les légendes, mettre l'accent sur telle ou telle partie de la technique ou de la tradition, ils ont accepté des règles que les limitations de la géométrie d'Euclide d'une part, la stabilité des structures économiques et sociales d'autre part, imposaient au développement de leur rationalité. 17

However, as Francastel has demonstrated in Peinture et Société, and as the studies of Worringer, Venturi, Dorner, and Clark,¹⁸ among others, have shown, the spatial and aesthetic principles of the Renaissance and the system of spatial organization in art derived from those principles began to appear inadequate, as bases for art, to creative artists in the final decades of the nineteenth century--and not during the closing years of the seventeenth century, as Sypher implies in Four Stages of Renaissance Style.¹⁹ Francastel,

perhaps overzealously, states that the goal of all independent artists at the end of the nineteenth century was, in fact, to destroy those aesthetic and spatial principles which were rudimentarily established at the time of the Renaissance. The death of a system of spatial organization in the arts, however, like that of an economic, social or political institution, is a slow process. Inseparable from the death of one spatial and aesthetic system, it goes without saying, is the birth of a new spatial and aesthetic system. This accounts, in part, for the heterogeneity of the fine arts in the final decades of the nineteenth century in France. During those decades the creative artists of France confronted a dilemma not unlike that which every generation of artists must confront--that of modernity. The significant difference with reference to the closing years of the nineteenth century, however, and herein resides the reason for the extreme diversity among the arts created during that period, is the fact that the resolution of that dilemma heralds the creation of what is now considered, in the broadest sense of the term, modern art. The system of spatial organization in art sanctioned by Renaissance aesthetics and revered as eternally valid for over four hundred years, in other words, was deemed an insufficient basis for art and, as such, was supplanted by a system of spatial organization which fulfilled the aesthetic needs of modern man. To establish a specific year when the

spatial legacy of the Renaissance was rejected as a basis for art would not only be naive but also a futile undertaking. One can say with certainty, however, that during the final decades of the nineteenth century the aesthetics of the Renaissance were found to be obsolete and stultifying and were ultimately rejected as a basis for art.

The progressive dissolution and subsequent demise of Renaissance aesthetics and, concomitantly, the birth of modern art are adumbrated by what Alexander Dorner refers to in The Way Beyond Art as "uncertainty holes" in the spatial system of the arts, particularly during the nineteenth century. Dorner states: "The fact that the three-dimensional house of fixed spatial relations has been ridden with uncertainty holes proves that the old fixed spatial 'here' and 'there' of the Renaissance has been shaken."²⁰ The breakdown of the Renaissance belief in three-dimensional space and closed orthogonal perspective as well as the progressive dissolution of the aesthetics of the Renaissance and the formulation of the aesthetics of modern art--all of which are prepared for by the "uncertainty holes" of which Dorner speaks--must, as the studies of Kepes, Sypher, Dorner, Kahnweiler, Hodin, and Venturi have convincingly demonstrated,²¹ be seen in relationship to the theory of relativity which evolved through Bradley, Whitehead, Einstein and modern mathematics

and to the cubist movement in the arts. Sypher characterizes the new conception of space--the cubist perspective--which emerged during the final decades of the nineteenth century as follows:

Cubism is the fruition of modern thought, for it was based on new conditions of life, on new formal techniques, and indirectly on the whole field of scientific and philosophic speculation.... It is an art that expresses the condition of modern man who has been forced to live in a world where there are, as Whitehead put it, no longer any simple locations, where all relations are plural.... Technically, cubism is a breakdown of three-dimensional space constructed from a fixed point of view. Things exist in multiple relations to each other and change their appearance according to the point from which we see them--and we now realize that we can see them from innumerable points of view, which are complicated by time and light, influencing all spatial systems. Cubism is an attempt to conceive the world in new ways, just as renaissance art was an attempt to conceive the world in new ways. 22

The development of the Renaissance world view and space picture during the late eighteenth and nineteenth century, the gradual disintegration of that world view during the same period, and the concomitant formulation of the modern spatial perspective in the course of the nineteenth century in France are manifest, in varying degrees, in all of the fine arts produced in France during the late eighteenth century and throughout the nineteenth century. In order to determine the particular aesthetic and spatial characteristics of any artistic medium in any given historical period the masterpieces in that medium must be studied in detail. For the

purposes of this study, the following novels have been selected, not only because they represent the creative efforts of novelists throughout the nineteenth century, but also because they are acknowledged masterworks: Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours. Each of these novels necessarily delineates a particular configuration of spatial attributes which reflects the author's conception of both space and art. By examining each of these works, principally with reference to the conception of space and art utilized therein, we will be able to determine (1) the extent to which the spatial and aesthetic principles of the Renaissance were used in the nineteenth-century French novel, (2) the attempts which were made in France in the realm of the novel to adapt the aesthetics of the Renaissance to the particular spatial and aesthetic needs of the nineteenth century, and (3) the spatial and aesthetic developments and innovations within the Renaissance space picture which threaten the stability of that conception of space and art and which would ultimately be seen as the bases of modern art.

The Renaissance space picture, it must be understood, was considered valid as long as it could be adapted or supplemented. Francastel underlines this point as follows:

"Il faut beaucoup de temps aux hommes pour édifier un système, qui implique toujours un tempérament et des compromis, et ce système n'est vraiment complet, en somme, qu'au moment où il cesse d'être valable, parce qu'il ne peut plus s'enrichir."²³ Ironically, it is the static, three-dimensional representation of reality with its closed geometric form and analytic narrative clarity--an immensely rich system of representation in the arts which, however, was rejected in the final decades of the nineteenth century as a basis for art--that is generally considered by significant segments of the population as not only normal and natural, but also as the only possible representation.²⁴ Those who accept that thesis, as Francastel explains, have not understood that any system of spatial organization whatever, whether medieval, renaissance, or modern, is necessarily a reflection of man's conception of the universe and of his place therein at a particular historical moment and, as such, is not immutable. Francastel states:

Accepter cette thèse [que la perspective euclidienne nous fournit spontanément l'illusion parfaite de la réalité] c'est admettre que le monde extérieur est un objet en face duquel se trouve l'homme de tous les temps et de tous les pays; c'est admettre aussi qu'une époque, celle de la Renaissance, a découvert en quelque manière une des clefs qui lui permettent une fois pour toutes de démontrer les secrets de l'univers par l'analyse et la représentation de certaines structures tellement privilégiées qu'elles constituent, après la révélation chrétienne, une sorte de révélation naturelle--plus ou moins parfaitement conciliée par le temps avec la précédente.

Toutes les recherches modernes, cependant, que ce soient celles qui prennent pour point de départ l'analyse de l'esprit humain ou celles qui se fondent sur une connaissance d'une histoire des civilisations dégagée de la croyance erronée dans la supériorité définitivement acquise par un groupe d'hommes privilégiés, nous prouvent la possibilité de concevoir plusieurs formes également satisfaisantes et immédiatement lisibles aux initiés de langage plastique ou de langage parlé. L'art de la Renaissance est un système de signes conventionnels qui ne vaut que pour ceux qui sont initiés à l'ensemble des postulats d'une civilisation faite à la fois de techniques et de croyances. Il n'est pas directement accessible aux non-initiés et le moment vient où il cesse de coïncider avec les expériences de la civilisation la plus neuve. Il a duré aussi longtemps qu'un certain milieu humain a réussi, partant d'une série d'hypothèses suffisamment riches pour nourrir une vaste enquête sur le monde et sur l'homme, à s'assurer une suprématie matérielle incontestée et à s'élargir notre familiarité avec les structures de l'univers. 25

In the domain of literature, in this case the novel, the particular conceptions of space which characterize various periods of the nineteenth century and which reflect the changing relationship between man and his world are most immediately manifest in the descriptions of landscape in the novel. In any study of the arts, landscape description can be a valuable index to the structure of contemporary consciousness and to the prevailing attitude toward experience in the contemporary world. Sir Kenneth Clark underlines this point as follows:

Landscape painting marks the stages in our conception of nature. Its use and development since the Middle Ages is part of a cycle in which the human spirit attempted once more to create a harmony with its environment. 26

In any examination of the arts produced in the nineteenth century the study of landscape description is particularly important for, as Clark demonstrates in Landscape Into Art, it is only in the nineteenth century that landscape, as a mode of artistic expression, is considered a valid expression of the whole of life. Not only does landscape painting become aesthetically independent in the nineteenth century, it is, significantly, the dominant art form. Clark states:

In Western art landscape painting has had a short and fitful history. In the greatest ages of European art, the age of the Parthenon and that of the Chartres cathedral, landscape did not and could not exist; to Giotto and Michelangelo it was an impertinence. It is only in the seventeenth century that great artists take up landscape painting for its own sake and try to systematize the rules. Only in the nineteenth century does it become the dominant art form and create a new aesthetic of its own.... In an even fuller sense than Ruskin realized, landscape painting was the chief artistic creation of the nineteenth century. 27

In this examination of the form and content of the descriptions of landscape in each of the above-named novels, the following questions will be asked: (1) To what extent is the static Renaissance scaffolding of space utilized in descriptions of landscape in the novel? (2) What attempts were made by each of the novelists in question to adapt the space picture of the Renaissance to his particular aesthetic needs? (3) What is the specific nature of the content of the landscapes described within the spatial system of organization in question? The answers to those questions concerning de-

scriptions of landscape in the nineteenth-century French novel, it is our contention, have important manifestations with reference to the content and form of the novel itself seen as an autonomous aesthetic phenomenon. If, in fact, there are analogies between the form and content of the descriptions of landscape in the above-named novels and the form and content of those novels seen as autonomous aesthetic phenomena, one can conclude that the study of the descriptions of landscape in the nineteenth-century French novel is a valuable means of elucidating the form and content of those novels produced in France in the period extending from the Revolution to the end of the nineteenth century. Our purpose in this study, therefore, is two-fold: (1) To examine the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Retours as manifestations of a conception of space and art, (2) To examine the form and content of those novels seen as autonomous aesthetic phenomena as manifestations of a conception of space and art.

FOOTNOTES

¹ Jean Seznec, La Survivance des dieux antiques: essai sur le rôle de la tradition mythologique dans l'humanisme et dans l'art de la Renaissance (London: The Warburg Institute, 1940), p. 131.

² _____, p. 182.

³ _____, p. 181.

⁴ Erwin Panofsky, Renaissance and Renascences in Western Art, 2nd ed. (Stockholm: Almqvist and Wiksell, 1960).

Jean Seznec, La Survivance des dieux antiques (London: The Warburg Institute, 1940).

Wilhelm Worringer, Abstraction and Empathy: A Contribution to the Psychology of Style, trans. Michael Bullock (London: Routledge and K. Paul, 1953).

D. W. Robertson, Jr., A Preface to Chaucer: Studies in Medieval Perspectives (Princeton: Princeton University Press, 1962).

Wylie Sypher, Rococo to Cubism in Art and Literature: Transformations in Style in Art and Literature from the Eighteenth to the Twentieth Century (New York: Vintage Books, 1960).

Pierre Francastel, Peinture et Société: Naissance et destruction d'un espace plastique (Lyon: Audin, 1951).

⁵ The term "vocabulary of patterns" is used by D. W. Robertson, Jr., A Preface to Chaucer, p. 5.

⁶ Seznec, p. 289.

⁷ Francastel, Peinture et Société, p. 97.

⁸ Seznec, pp. 140-41.

⁹ _____, p. 290.

¹⁰ Robertson, pp. 4-5.

¹¹ _____, p. 5.

¹² Seznec, p. 163.

¹³ See especially: Wilhelm Worringer, Abstraction and Empathy (London: Routledge and K. Paul, 1953); Lionello Venturi, Four Steps Toward Modern Art (New York: Columbia University Press, 1956); Alexander Dorner, The Way Beyond Art,

(1947; rpt. New York: NYU Press, 1958); Sir Kenneth Clark, Landscape Into Art (1949; rpt. Boston: Beacon Press, 1969).

14 Notwithstanding the fact that Francastel tends to be a bit tendentious and occasionally oversimplifies, particularly when referring to the beginnings of the Renaissance, his hypothesis about the validity of the Renaissance world view in the four-hundred-year period subsequent to the Renaissance is significant.

15 Francastel, Peinture et Société, pp. 16-17.

16 The "representational--nonrepresentational" polarity established by Worringer is, it is my contention, the most useful of the many polarities established by numerous historians of art and literature in an examination of the form and content of landscape descriptions in the novel and of the form and content of the novel itself.

See also: Heinrich Wöfflin, Principles of Art History, trans. from 7th ed. by M. D. Hottinger (1915; New York: Holt and Co., 1932); Sir Herbert Read, Education Through Art (London: Faber and Faber, 1934); Ortega y Gasset, trans. Paul Snodgrass and Joseph Frank, "On Point of View in the Arts," Partisan Review, 16 (August 1949), 822-36; Laszlo Moholy-Nagy, Vision in Motion (Chicago: P. Theobald, 1947).

17 Francastel, Peinture et Société, pp. 137-38.

18 See footnote # 13.

19 Wylie Sypher, Four Stages of Renaissance Style: Transformations in Art and Literature 1500-1700 (New York: Doubleday, 1956). Sypher implies that the spatial legacy of the Renaissance was ultimately rejected in 1700. Sypher states: "One might, indeed, say that styles in Renaissance painting, sculpture, and architecture run through a full cycle of change in which we can identify at least four stages: a provisional formulation, a disintegration, a reintegration and a final academic codification--a cycle roughly equivalent to a succession of art styles or forms technically known as "renaissance," "mannerism," "baroque," and "late baroque." (p. 6) If our efforts in this study are successful, it will be clear that Sypher's assumption that the Renaissance comes to an end in 1700 is erroneous.

20 Dorner, p. 120.

21 Alexander Dorner, The Way Beyond Art; Wylie Sypher, Rococo to Cubism in Art and Literature; Lionello Venturi, Four Steps Toward Modern Art; Gyorgy Kepes, The Language of Vision (Chicago: Theobald, 1951); Daniel-Henry Kahnweiler, The Rise of Cubism, trans. Henry Aronson (New York: Wittenborn, 1949); J. P. Hodin, "The Aesthetics of Modern Art," Journal of Aesthetics and Art Criticism, 26 (Winter 1967), 181-86.

22 Sypher, Rococo to Cubism, pp. 263-67.

23 Francastel, Peinture et Société, pp. 170-71.

24 Witness the popularity in America at the moment of trompe l'oeil illusionism that challenges documentary photography for factual accuracy. The popularity of that kind of painting is explained by Barbara Rose ("Treacle and Trash," New York Magazine, May 27, 1974, 80-82) by the fact that the American public has consistently found it difficult to distinguish between commercial illustration and fine art--a difficulty which has been compounded recently by pop art, which blurred the distinctions even more. This trompe l'oeil illusionism, "a visual soap opera," as Rose explains, is the kind of art produced by Richard Estes. About Estes' paintings Rose makes the following remarks: ".... despite the multitude of tricky reflections calculated to keep the public engrossed in clever although not mind-provoking illusions, they are incredibly dead paintings. The quality of their deadness is, in fact, the sum total of their expressive content." (p. 80)

25 Francastel, Peinture et Société, pp. 42-43.

26 Clark, p. 1.

27 _____, pp. xvii and 131.

II

ATALA and RENE

Les beaux ouvrages ne vieilliraient jamais s'ils n'étaient empreints que d'un sentiment vrai. Le langage des passions, les mouvements du coeur sont toujours les mêmes; ce qui donne inévitablement ce cachet d'ancienneté, lequel finit quelquefois par effacer les plus grandes beautés, ce sont les moyens d'effet à la portée de tout le monde, qui florissaient au moment où l'ouvrage a été composé; ce sont certains ornements accessoires à l'idée et que la mode consacre, qui font ordinairement le succès de la plupart des ouvrages. Ceux qui, par un prodige bien rare, se sont passés de cet accessoire, n'ont été compris que fort tard et fort difficilement, ou par des générations qui étaient devenus insensibles à ces charmes de convention.

Eugène Delacroix

Journal March 26, 1854

The conception of space and art which characterizes the early years of the nineteenth century in France and which permeates Atala and René is wholly that of the Renaissance. That Chateaubriand utilizes closed geometric space unified by the laws of single viewpoint linear perspective is manifest, first of all, in the Prologue to Atala which, it should be noted, is composed almost exclusively of landscape descriptions. Before introducing Chactas and René, Chateaubriand establishes the over-all spatial framework within which the entire narration will take place--the French empire in America.

La France possédait autrefois, dans l'Amérique septentrionale, un vaste empire qui s'étendait depuis le Labrador jusqu'aux Florides, et depuis les rivages de l'Atlantique jusqu'aux lacs les plus reculés du haut Canada. ¹

The spatial framework of Atala is further limited by the rivers which subdivide the French empire in America:

Quatre grands fleuves, ayant leurs sources dans les mêmes montagnes, divisaient ces régions immenses: le fleuve Saint-Laurent qui se perd à l'est dans le golfe de son nom, la rivière de l'Ouest qui porte ses eaux à des mers inconnues, le fleuve Bourbon qui se précipite du midi au nord dans la baie d'Hudson, et le Meschacebé qui tombe du nord au midi, dans le golfe du Mexique. (p. 30)

Chateaubriand's principal concern is the Mississippi, the river along which the Natchez Indians have settled and whose patriarch is Chactas, the adopted father of René. For that reason the Mississippi is described in some detail, par-

ticularly its contrasting shores. In the following description of the two shores of the Mississippi the three-dimensionality of the represented scene is underlined by the following expressions: sur le bord occidental, à perte de vue, monter dans l'azur du ciel, sans bornes, sur le bord opposé, suspendus sur, groupés sur, dispersés dans, du sein de, surmonté de, and auprès de.

Les deux rives du Meschacebé présentent le tableau le plus extraordinaire. Sur le bord occidental, des savanes se déroulent à perte de vue; leurs flots de verdure, en s'éloignant, semblent monter dans l'azur du ciel où ils s'évanouissent. On voit dans ces prairies sans bornes, errer à l'aventure des troupeaux de trois ou quatre mille buffles sauvages. Quelquefois un bison chargé d'années, fendant les flots à la nage, se vient coucher parmi de hautes herbes, dans une île du Meschacebé. A son front orné de deux croissants, à sa barbe antique et limoneuse, vous le prendriez pour le dieu du fleuve, qui jette un oeil satisfait sur la grandeur de ses ondes, et la sauvage abondance de ses rives.

Telle est la scène sur le bord occidental; mais elle change sur le bord opposé, et forme avec la première un admirable contraste. Suspendus sur le cours des eaux, groupés sur les rochers et sur les montagnes, dispersés dans les vallées, des arbres de toutes formes, de toutes les couleurs, de tous les parfums, se mêlent, croissent ensemble, montent dans les airs à des hauteurs qui fatiguent les regards. Les vignes sauvages, les bignonias, les coloquintes, s'entrelacent au pied de ces arbres, escaladent leurs rameaux, grimpent à l'extrémité des branches, s'élancent de l'érable au tulipier, du tulipier à l'alcée, se formant mille grottes, mille voûtes, mille portiques. Souvent égarées d'arbre en arbre, ces lianes traversent des bras de rivières, sur lesquels elles jettent des ponts de fleurs. Du sein de ces massifs, le magnolia élève son cône immobile; surmonté de ses larges roses blanches, il domine toute la forêt, et n'a d'autre rival que le palmier, qui balance légèrement auprès de lui ses éventails de verdure. (pp. 32-35)

These descriptions of the French empire in America, of both shores of the Mississippi, and of the land through which it flows represent the efforts on the part of Chateaubriand to establish not only depth in space and, concomitantly, spatial relationships within a closed system of space, but also the geographic and spatial framework of the récit of Chactas, a récit which is delivered to René by Chactas as he sits on the stern of a canoe as the Natchez flotilla ascends the Mississippi and enters the Ohio in autumn in the moonlight. The narrator of the Prologue establishes the scene as follows:

A l'aide des contre-courants, les pirogues remontent le Meschacebé et entrent dans le lit de l'Ohio. C'est en automne. Les magnifiques déserts du Kentucky se déploient aux yeux étonnés du jeune Français. Une nuit, à la clarté de la lune, tandis que les Natchez dorment au fond de leurs pirogues, et que la flotte indienne, élevant ses voiles de peaux de bêtes, fuit devant une légère brise, René, demeuré seul avec Chactas, lui demande le récit de ses aventures. Le vieillard consent à le satisfaire, et assis avec lui sur la poupe de la pirogue, il commence en ces mots: (pp. 40-41)

A structuring of space similar to that established by Chateaubriand in the Prologue to Atala is found in the introduction to René's récit in René. In this instance, Chactas and Père Souël sit beneath a sassafras tree by the shores of the Mississippi as they listen to René's retrospective account of his life. The entire scene, which is temporally situated at dawn on the twenty-first of the "lune des fleurs,"

is executed in accordance with the spatial principles which were rudimentarily established at the time of the Renaissance. Not only are the foreground, middle ground, and background delineated and described, but also the space to the East and West. It is a closed geometric space, unified by single viewpoint linear perspective and permeated by the light of the sun as it appears between the peaks of the Appalachian mountains. The three-dimensionality of the represented scene is established by means of the following expressions: sous un sassafras, au bord du Meschacebé, à quelque distance dans la plaine, sur la droite, au bord du fleuve, vers l'Orient au fond de la perspective, à l'occident. The omniscient narrator describes this scene as follows:

Le 21 de ce mois que les Sauvages appellent "la lune des fleurs," René se rendit à la cabane de Chactas. Il donna le bras au Sachem, et le conduisit sous un sassafras, au bord du Meschacebé. Le P. Souël ne tarda pas à arriver au rendez-vous. L'aurore se levait; à quelque distance dans la plaine, on apercevait le village des Natchez, avec son bocage de mûriers, et ses cabanes qui ressemblent à des ruches d'abeilles. La colonie française et le fort Rosalie se montraient sur la droite, au bord du fleuve. Des tentes, des maisons à moitié bâties, des forteresses commencées, des défrichements couverts de Nègres, des groupes de Blancs et d'Indiens, présentaient dans ce petit espace, le contraste des mœurs sociales et des mœurs sauvages. Vers l'Orient au fond de la perspective, le soleil commençait à paraître entre les sommets brisés des Apalaches, qui se dessinaient comme des caractères d'azur dans les hauteurs dorées du ciel; à l'occident, le Meschacebé roulait ses ondes dans un silence magnifique, et formait la bordure du tableau avec une inconcevable grandeur.

Le jeune homme et le missionnaire admirèrent quelque temps cette belle scène, en plaignant le Sachem qui ne pouvait plus en jouir; ensuite le P. Souël et Chactas s'assirent sur le gazon, au pied de l'arbre; René prit sa place au milieu d'eux, et après un moment de silence, il parla de la sorte à ses vieux amis: (pp. 183-84)

A similar structuring of space is manifest in the celebrated account of René's ascent to the top of Mount Etna. From that vantage point above Sicily--a vantage point not unlike that of Moses on Mount Nebo above the land of Canaan in Moïse of Alfred de Vigny ²--René perceives the entire landscape from an aerial perspective. As in the description of the Mississippi discussed above in which René recounts his life to Chactas and Père Souël, this scene is permeated by the light of the rising sun. René, thinking that his auditors might enjoy a landscape description, gives the following account in which the following expressions are utilized by Chateaubriand to indicate not only René's geographic position in space but also his relative position with reference to his environment: au sommet de, au milieu d'une île, au-dessous de, à mes pieds, au loin dans les espaces, d'un côté, and de l'autre côté:

Un jour, j'étais monté au sommet de l'Etna, volcan qui brûle au milieu d'une île. Je vis le soleil se lever dans l'immensité de l'horizon au-dessous de moi, la Sicile resserrée comme un point à mes pieds, et la mer déroulée au loin dans les espaces. Dans cette vue perpendiculaire du tableau, les fleuves ne me semblaient plus que des lignes géographiques tracées sur une carte; mais, tandis que d'un côté mon oeil

apercevait ces objets, de l'autre il plongeait dans le cratère de l'Etna, dont je découvrais les entrailles brûlantes, entre les bouffées d'une noire vapeur. (pp. 199-200)

In each of the three preceding descriptions of landscape constructed with a fixed spatial frame, Chateaubriand, perhaps in a heavy-handed manner, makes it very clear that a three-dimensional spatial system is established in which the laws of perspective are operative. In each instance, an essentially horizontal visual field is dominated by a vertical element. In the opening scene of Atala, Chactas and René are seated on the stern of a canoe with a skin sail as it floats up the Mississippi in the moonlight. The remainder of the Natchez Indians are described as being asleep "au fond de leurs pirogues." Chactas and René literally dominate the Indian flotilla on the tranquil river. Similarly, at the beginning of René, the two old men and René are seated at the base of a sassafras tree near the Mississippi and a vast panorama unfolds at their feet, as it does when René ascends Mount Etna. Jean-Pierre Richard, in Paysage de Chateaubriand, underlines the importance of the vertical elements in many of Chateaubriand's descriptions both as a means of establishing a precise three-dimensional spatial framework and as psychological extensions of the fictional characters. This latter function is not our concern in this study. What is important is that Richard

underlines the importance of the vertical elements in many of Chateaubriand's descriptions of landscape as indicators of spatial relationships within closed geometric space.

Richard concludes that these highly geometric spatial constructions imbued with associative values are inseparable from significant moments in the life of Chateaubriand and, for that reason, constitute one of his favorite fictional themes. Richard states:

Elle [la ligne verticale] indique, promet à partir d'elle, l'ouverture d'un en-haut. C'est par exemple la valeur de l'arbre, arbre solitaire surtout, détaché au milieu d'un paysage plat (prairie, marais, plaine, désert), l'un des thèmes favoris de Chateaubriand. Ainsi.... l'arbre isolé--le peuplier--se retrouve au centre d'un moment crucial de la vie de Chateaubriand; celui-ci, seul dans la plaine belge, écoute de loin les roulements du canon de Waterloo. Paysage tout entier chargé de sens. Divers détails d'une valeur très personnelle, y préparent d'abord la mobilisation affective de l'espace:.... le peuplier prolonge ici l'homme qui écoute. Verticalement posé au sommet d'un angle horizontal (ce coin de champ), il autorise une véritable mise en coordonnées du lieu, il entraîne comme une trigonométrie spatiale. 3

Chateaubriand, then, as we have demonstrated in the above examination of the structural form of the descriptions of landscape in Atala and René, accepts the primary spatial principles of the Renaissance as a valid basis for the creation of art. We will now consider the content of the landscapes described by Chateaubriand within this essentially closed system of space in an effort to determine how he views and portrays, within the genre of the novel, man, nature, and

the transactions between man and the natural world. Before doing so, however, we must examine Chateaubriand's explicit statements relative to the content of his descriptions of landscape in Atala and René.

In the Préface to the first edition of Atala, Chateaubriand, equating himself with Homer, states that he visited the country he wished to describe in order that his descriptions of landscape might be authentic. Having earlier attempted to describe the massacre of the Natchez Indians without having visited Louisiana, Chateaubriand found his landscape descriptions somewhat pallid and for that reason undertook a voyage to America in 1789. In the Préface de la première édition of Atala he states:

Après la découverte de l'Amérique, je ne vis pas de sujet plus intéressant, surtout pour des Français, que le massacre de la colonie des Natchez à la Louisiane, en 1727. Toutes les tribus indiennes conspirant, après deux siècles d'oppression, pour rendre la liberté au Nouveau-Monde, me parurent offrir au pinceau un sujet presque aussi heureux que la conquête du Mexique. Je jetai quelques fragments de cet ouvrage sur le papier; mais je m'aperçus bientôt que je manquais des vraies couleurs, et que si je voulais faire une image semblable, il fallait, à l'exemple d'Homère, visiter les peuples que je voulais peindre.

En 1789, je fis part à M. Malesherbes du dessein que j'avais de passer en Amérique. Mais désirant en même temps donner un but utile à mon voyage, je formai le dessein de découvrir par terre le passage tant cherché, et sur lequel Cook même avait laissé des doutes. Je partis, je vis les solitudes américaines (pp. 3-4)

That the landscape descriptions in Atala are intended to be the result of direct observation of nature and, as such, are

visually correct, is underlined by Chateaubriand in the Préface to Atala. Therein Chateaubriand states: "Rien n'empêche qu'on ne trouve Atala une méchante production; mais j'ose dire que la nature américaine y est peinte avec la plus scrupuleuse exactitude" (p. 25). Chateaubriand's mimetic intentions, in Atala and René, however, did not become a reality. Joseph Bédier has determined that Chateaubriand, in fact, never visited that part of America which he describes but rather relied heavily on descriptions of Louisiana furnished by eighteenth-century explorers, naturalists, and missionaries. Fernand Letessier, concurring with Bédier, succinctly describes Chateaubriand's debt to eighteenth-century writers for the bulk of his descriptions of landscape in Atala as follows:

..... on est parfaitement assuré des nombreuses lectures que fit l'auteur d'Atala pour s'informer des mœurs et des coutumes sauvages, de la flore et de la faune américaines, de tous les détails qui caractérisent le "style indien" du roman. En effet, lors de son voyage de 1791, ayant visité seulement le nord-est des Etats-Unis, déjà pénétré de civilisation, il n'avait, selon une expression de Joseph Bédier, 'pas mis les pieds au pays de son héroïne,' dont l'aventure se situe, vers 1670, en Louisiane, parmi des populations encore authentiquement primitives. Il dut donc, pour créer l'atmosphère et la couleur locale de son ouvrage, nourrir son inspiration aux récits documentaires d'autres écrivains, explorateurs, naturalistes ou missionnaires, qui durant le XVIII^e siècle avaient pu longuement observer la Virginie, les Florides, la basse vallée du Mississippi et celles de ses affluents. (pp. xvi-xvii)

Inasmuch as each of the sources which Chateaubriand uses as a basis for his descriptions of landscape in Atala and

René⁴ is redolent of that allegedly mimetic tradition which characterizes the art of the eighteenth century, if not most art from the Renaissance to the nineteenth century, it is not surprising that the descriptions of landscape in Atala and René are executed in a style of landscape description common in the eighteenth century--the picturesque mode. For the eighteenth century, as is well known, there were three styles of landscape: the beautiful, the sublime, and the picturesque. The beautiful and the sublime, as defined by Edmund Burke, are categories of scenery. The beautiful, according to Burke, is small, round, mildly colored, and capable of giving pleasure. The sublime is loud, rugged, gloomy, titanic, and able to inspire awe or terror. The picturesque, on the other hand, unlike the beautiful and the sublime, is not a kind of scenery but rather a mode of vision. The eighteenth-century English traveller to the Lake Country, for example, viewed nature in the picturesque mode. This is true in that he took with him a "Claude glass"--a colored mirror by means of which the landscape was transfused with "that mellow hue so beautiful in itself, and which when diffused, as in a fine evening, over the whole landscape, creates that rich union and harmony so enchanting in nature and in Claude."⁵ For Chateaubriand, as for the passengers aboard the steamboat in Clemens' Life on the Mississippi,

the American landscape is seen and described according to the picturesque mode of vision. In both instances, a sentimental distortion of empirical reality is inevitable. Leo Marx, in an article entitled "The Style of Huckleberry Finn," describes the picturesque mode of vision of the passengers aboard the steamboat, a mode of vision unlike that of the pilot, as follows:

In Life on the Mississippi.... each way of apprehending the river characterizes a particular mode of life. One might say a particular culture. One culture is exemplified by the uninitiated spectators and the novice pilot; the other by the melancholy wisdom of the older man who tells the story. There are many differences between these two ways of life, but the most important is the relation to nature fostered by each.... The passengers are strangers to the river. They lack the intimate knowledge of its physical character a pilot must possess. As spectators, well-trained to appreciate painted landscapes, they know what to look for. They enjoy the play of light on the water. This aesthetic response to nature, given the American geography, Clemens inevitably associates with the cultivated, urban East. But the pilot, on the other hand, is of the West, and his calling such that he can scarcely afford to look upon the river as a soft and beautiful picture. He is responsible for the steamboat. To navigate safely he must keep his mind on the menacing 'reality' masked by the trail that shines like silver. ⁶

Unlike Clemens, who transcends the limitations of the picturesque mode of vision by viewing the Mississippi through the eyes of Huckleberry Finn, who is neither pilot nor passenger, Chateaubriand relies heavily on the picturesque mode of vision in describing the American scene in Atala and René. In the following description of the Mississippi River as it

flows through the American wilderness in the Spring when it is swollen by the melting snows, Chateaubriand's essentially picturesque mode of vision in describing the American landscape is evident. Chateaubriand views the river emotively and refers to it as "le Nil des déserts"; the land through which it flows is referred to as "le nouvel Eden."

Le Meschacebé, dans un cours de plus de mille lieues, arrose une délicieuse contrée que les habitants des Etats-Unis appellent le nouvel Eden, et à laquelle les Français ont laissé le doux nom de Louisiane. Mille autres fleuves, tributaires du Meschacebé, le Missouri, l'Illinois, l'Arkansa, l'Ohio, le Wabache, le Tenase, l'engraissent de leur limon et la fertilisent de leurs eaux. Quand tous ces fleuves se sont gonflés des déluges de l'hiver, quand les tempêtes ont abbatu des pans entiers de forêts, les arbres déracinés s'assemblent sur les sources. Bientôt les vases les cimentent, les lianes les enchainent, et des plantes y prenant racine de toutes parts, achèvent de consolider ces débris. Charriés par les vagues écumantes, ils descendent au Meschacebé. Le fleuve s'en empare, les pousse au golfe Mexicain, les échoue sur des bancs de sable et accroît ainsi le nombre de ses embouchures. Par intervalle, il élève sa voix, en passant sous les monts, et répand ses eaux débordées autour des colonnades des forêts et des pyramides des tombeaux indiens; c'est le Nil des déserts. Mais la grâce est toujours unie à la magnificence dans les scènes de la nature: tandis que le courant du milieu entraîne vers la mer les cadavres des pins et des chênes, on voit sur les deux courants latéraux remonter le long des rivages, des îles flottantes de pistia et de nénuphar, dont les roses jaunes s'élèvent comme de petits pavillons. Des serpents verts, des hérons bleus, des flamants roses, de jeunes crocodiles s'embarquent, passagers sur ces vaisseaux de fleurs, et la colonie, déployant au vent ses voiles d'or, va aborder endormie dans quelque anse retirée du fleuve. (pp. 30-32)

Not only are the descriptions of the American scene in Atala and René executed in the picturesque mode, they are, at the same time, permeated by Christian doctrine. As such, they fulfill an integral function in the prose of Chateaubriand. That purpose is implicitly stated by Chateaubriand in the subtitle of Le Génie du Christianisme, that is to say, "Les Beautés poétiques et morales de la religion chrétienne." Atala and René, extracts from Le Génie du Christianisme, are, then, vehicles for an ideology. Chateaubriand explicitly underlines his ideological intentions in René in the 1805 Préface de René as follows:

.... c'est la peinture du vague des passions, sans aucun mélange d'aventures, hors un grand malheur envoyé pour punir René, et pour effrayer les jeunes hommes qui, livrés à d'inutiles rêveries, se débrobent criminellement aux charges de la société. Cet épisode sert encore à prouver la nécessité des abris du cloître pour certaines calamités de la vie, auxquelles il ne resterait que le désespoir et la mort, si elles étaient privées des retraites de la religion. Ainsi le double but de notre ouvrage, qui est de faire voir comment le génie du Christianisme a modifié les arts, la morale, l'esprit, le caractère, et les passions même des peuples modernes, et de montrer quelle prévoyante sagesse a dirigé les institutions chrétiennes; ce double but, disons-nous, se trouve également rempli dans l'histoire de René. (p. 173)

The moralistic intentions of Chateaubriand in Atala are stated in a letter published in Le Journal des Débats on March 31, 1801, and reprinted by Fernand Letessier in his edition of Atala and René. Chateaubriand states:

Citoyen, dans mon ouvrage sur Le Génie du Christianisme, ou Les Beautés poétiques et morales de la

religion chrétienne, il se trouve une section entière consacrée à la poétique du Christianisme. Cette section se divise en trois parties: poésie, beaux-arts, littérature. Ces trois sont terminées par une quatrième, sous le titre d'Harmonies de la religion avec les scènes de la nature et les passions du coeur humain. Dans cette partie j'examine plusieurs sujets qui n'ont pu entrer dans les précédentes, tel que les effets des ruines gothiques, comparées aux autres sortes de ruines, les sites des monastères dans les solitudes, le côté poétique de cette religion populaire, qui plaçait des croix aux carrefours des chemins dans les forêts, qui mettait des images de vierges et de saints à la garde des fontaines et des vieux ormeaux; qui croyait aux pressentiments et aux fantômes, etc. etc. Cette partie est terminée par une anecdote extraite de mes voyages en Amérique, et écrite sous les huttes mêmes des Sauvages. Elle est intitulée: Atala, etc. (pp. 1-2)

Chateaubriand's intention, then, in writing Atala and René, is to illustrate the poetic and moral beauty of the Christian religion and, at the same time, to demonstrate that Christianity and nature are both complementary and harmonious. That being the case, and given Chateaubriand's mode of vision, the landscapes in Atala and René can be divided into two distinct types: (1) ecclesiastical landscapes and (2) emotional landscapes. Both kinds of landscape are illustrative of the concept pathetic fallacy.

The term pathetic fallacy, first used by John Ruskin in Volume III of Modern Painters in 1856 in a derogatory manner, is defined by Ruskin as follows:

My reason for asking the reader to give so much of his time to the examination of the pathetic fallacy was that, whether in literature or in art, he will find it eminently characteristic of the modern mind; and in landscape, whether in literature or art, he will also find the modern painter

endeavouring to express something which he, as a living creature, imagines in a lifeless object, while the classical and medieval painters were content with expressing the unimaginary and actual qualities of the object itself. ⁷

Ruskin erroneously believed that the pathetic fallacy was characteristic of literature and art only in the nineteenth century, and that it was an insufficient basis for art.

Josephine Miles, in Pathetic Fallacy in the Nineteenth Century, amply demonstrates that it was of prime importance in poetry and prose in the century preceding Ruskin, and that, as a mode of perception, the pathetic fallacy is a sufficient basis for the creation of art. Miles underlines, in the following manner, the fact that the pathetic fallacy is more than a rhetorical device--the reason for Ruskin's deprecating remarks--it is a way of viewing the world: "The attribution of feelings to things, which Ruskin called the pathetic fallacy, is more than a device mentioned in the rhetoric books; it is a way of seeing the world and expressing that view. It is a selection and a stress of what its employer considers poetically significant." ⁸ By means of the pathetic fallacy, then, Chateaubriand creates ecclesiastical and emotional landscapes in Atala and René which underline his intention in writing those novels. In both kinds of landscape nature is not seen as an end in itself but is transformed, whether literally or figuratively, by the spectator so as to become the image of his con-

sciousness.

That religious motivations are capable of transforming the landscape of a particular region in a very literal way has been capably demonstrated in detail by Erich Isaac in an article entitled "The Act and the Covenant." According to Isaac, the key to any study of religion as a landscape transforming factor, whether the transformations be maximal or minimal, lies in rite. Isaac explains his thesis as follows:

Perhaps from the point of view of landscape transformation tendencies it is possible to divide religions into those giving weight to one of two basic attitudes. Religions that conceive of the process of world creation as providing the meaning of human existence stand at one pole, while on the other are religions that conceive the meaning of existence to derive not from the process of world creation as such, but from a divine charter granted to them, e.g., the beginning of hunting or cultivation, the crucifixion, Israel's Covenant, etc. In either case, the religion will, in its rites, dramatize its central conception of origin so that where world creation brought the human order into being the attempt will be made to reproduce the cosmic plan in the landscape with greater or lesser effect upon the land, depending upon the elaborateness of reproduction attempted. In religions where the act chartering the order is central, rites will reenact the specific charter and comparatively little landscape transformation is likely to be attempted. 9

That religious attitude espoused by Chateaubriand, Christianity, is in the second category of religions established by Isaac. In such a framework, as Isaac has demonstrated, comparatively little landscape transformation in a literal sense will occur. In Atala, for example, the tomb of Atala is located in an

essentially wild setting--beneath the natural bridge.

Chactas, describing the digging of the grave and the burial of Atala, states to his listeners:

Enfin, nous arrivâmes au lieu marqué par ma douleur; nous descendîmes sous l'arche du pont. O mon fils, il eût fallu voir un jeune Sauvage et un vieil ermite, à genoux l'un vis-à-vis de l'autre dans un désert, creusant avec leurs mains un tombeau pour une pauvre fille dont le corps était étendu près de là, dans la ravine desséchée d'un torrent.

Quand notre ouvrage fut achevé, nous transportâmes la beauté dans son lit d'argile. Hélas, j'avais espéré de préparer une autre couche pour elle! Prenant alors un peu de poussière dans ma main, et gardant un silence effroyable, j'attachai, pour la dernière fois, mes yeux sur le visage d'Atala. Ensuite je répandis la terre du sommeil sur un front de dix-huit printemps; Je vis graduellement disparaître les traits de ma soeur, et ses grâces se coucher sous le rideau de l'éternité. (pp. 146-47)

Atala has, for all intents and purposes, become a part of the landscape. The only transformation which has occurred in the natural landscape, and it is minimal, is the addition of a small cross by Père Aubry who has erected it at Atala's tomb during the night. Chactas, upon leaving the area the following day, remarks the minor transformation to the landscape:

Dès le lendemain, je quittai mon vénérable hôte qui, me pressant sur son coeur, me donna ses derniers conseils, sa dernière bénédiction et ses dernières larmes. Je passai au tombeau; je fus surpris d'y trouver une petite croix qui se montrait au-dessus de la mort. (p. 148)

The small cross beneath the natural bridge, however, was rapidly assimilated by the environment, as were the grotto of the Solitary and the small mission. In the Epilogue to

Atala the narrator recounts what Chactas saw several years later when he returned from France and sought out the tomb of Atala:

Quelques années après, Chactas, à son retour de la terre des blancs, ayant appris les malheurs du chef de la prière, partit pour aller recueillir ses cendres et celles d'Atala. Il arriva à l'endroit où était située la Mission, mais il put à peine le reconnaître. Le lac s'était débordé, et la savane était changée en un marais; le pont naturel, en s'écroulant, avait enseveli sous ses débris le tombeau d'Atala et les bocages de la mort. Chactas erra longtemps dans ce lieu; il visita la grotte du Solitaire qu'il trouva remplie de ronces et de framboisiers, et dans laquelle une biche allitait son faon. Il s'assit sur le rocher de la veillée de la mort, où il ne vit que quelques plumes tombées de l'aile de l'oiseau de passage. Tandis qu'il y pleurait, le serpent familier du missionnaire sortit des broussailles voisines, et vint s'entortiller à ses pieds. (pp. 162-63)

No attempt has been made on the part of Chateaubriand to reproduce a kind of cosmic order in the landscape. Indeed, the only landscape transformations effected in a literal sense by Chactas and Père Aubry in Atala have, in a comparatively short period of time, been effaced by natural processes.

Numerous landscapes represented in Atala and René, however, are modified, in a figurative manner, by the religious attitudes of the fictional characters. Perhaps the most notable subjective transformation of a landscape in Atala and René as a result of intense religious sentiment is evident in the scenes dealing with the death of Atala. Therein,

the American wilderness is infused with an ideology inseparable from that of the fictional characters. As Atala lies dying, Chactas reports that the grotto of the Solitary is, in fact, filled with celestial spirits:

L'humble grotte était remplie de la grandeur de ce trépas chrétien, et les esprits célestes étaient, sans doute, attentifs à cette scène où la religion luttait seule contre l'amour, la jeunesse et la mort. (p. 136)

In addition, as Père Aubry performs the last rites for Atala, Chactas is aware that a supernatural force controls his actions. He describes the scene as follows:

.... une force surnaturelle me contraint de tomber à genoux, et m'incline la tête au pied du lit d'Atala. Le prêtre ouvre un lieu secret où était renfermée une urne d'or, couverte d'un voile de soie; il se prosterne et adore profondément. La grotte parut soudain illuminée; on entendit dans les airs les paroles des anges et les frémissements des harpes célestes; et lorsque le Solitaire tira le vase sacré de son tabernacle, je crus voir Dieu lui-même sortir du flanc de la montagne. (pp. 138-39)

A similar celestial presence is witnessed by René as his sister Amélie takes her final vows. René states:

A l'offertoire, le prêtre se dépouilla de ses ornements, ne conserva qu'une tunique de lin, monta en chaire, et, dans un discours simple et pathétique, peignit le bonheur de la vierge qui se consacre au Seigneur. Quand il prononça ces mots: "Elle a paru comme l'encens qui se consume dans le feu," un grand calme et des odeurs célestes semblèrent se répandre dans l'auditoire; on se sentit comme à l'abri sous les ailes de la colombe mystique, et l'on eût cru voir les anges descendre sur l'autel et remonter vers les cieux avec des parfums et des couronnes. (p. 231)

The most sustained example of a subjective transformation in the landscape because of the religious point of view of the fictional characters is evident in the description of the mass which Père Aubry celebrates in the American wilderness. The Indian village and its inhabitants are described, in fact, as embodying metaphorically a complete representation of the realm of Jesus Christ:

L'aurore paraissant derrière les montagnes enflammait l'orient. Tout était d'or ou de rose dans la solitude. L'astre annoncé par tant de splendeur, sortit enfin d'un abîme de lumière, et son premier rayon rencontra l'hostie consacrée, que le prêtre, en ce moment même, élevait dans les airs. O charme de la religion! O magnificence du culte chrétien! Pour sacrificateur un vieil ermite, pour autel un rocher, pour église le désert, pour assistance d'innocents Sauvages! Non, je ne doute point qu'au moment où nous nous prosternâmes, le grand mystère ne s'accomplît, et que Dieu ne descendit sur la terre, car je le sentis descendre dans mon coeur.

Après le sacrifice, où il ne manqua pour moi que la fille de Lopez, nous nous rendîmes au village. Là, regnait le mélange le plus touchant de la vie sociale et de la vie de la nature....

J'errais avec ravissement au milieu de ces tableaux, rendus plus doux par l'image d'Atala et par les rêves de félicité dont je berçais le coeur. J'admirais le triomphe du Christianisme sur la vie sauvage; je voyais l'Indien se civilisant à la voix de la religion; j'assistais aux noces primitives de l'Homme et de la Terre....

Je voulus savoir du saint ermite comment il gouvernait ses enfants; il me répondit avec une grande complaisance: "Je ne leur ai donné aucune loi; je leur ai seulement enseigné à s'aimer, à prier Dieu, et à espérer une meilleure vie: toutes les lois du monde sont là-dedans.... Ajoutez à cela des cérémonies religieuses, beaucoup de cantiques, la croix où j'ai célébré les mystères, l'ormeau sous lequel je prêche dans les bons jours, nos tombeaux tout près de nos champs de blé, nos fleuves où je plonge les petits enfants et les saint Jean de cette nouvelle Béthanie, vous aurez une idée complète de cette royaume de Jésus-Christ. (pp. 109-113 passim)

That the descriptions of landscape in Atala and René are emotively modified as a result of religious fervor is the result of what Chateaubriand refers to as the imperfect quality of empirical reality without the presence of God. For Chateaubriand the natural world is not seen as an end in itself, for it is beneath his conception of what constitutes perfection. As such, the world of empirical reality must be supplemented and enriched by Christian conceptions which mitigate terrestrial imperfections and provide hope for celestial bliss. The "vague des passions" which affects René, as well as the dilemma of Atala are, as Chateaubriand states in the Preface to the 1805 edition of Le Génie du Christianisme, produced by this dialectical quality of Christianity. Chateaubriand describes the condition of modern man as follows:

C'est dans le génie du Christianisme qu'il faut surtout chercher la raison de ce vague des sentiments répandu chez les hommes modernes. Formée pour nos misères et pour nos besoins, la religion chrétienne nous offre sans cesse le double tableau des chagrins de la terre et des joies célestes, et par ce moyen elle a fait dans le coeur une source des maux présents et d'espérances lointaines, d'où découlent d'inépuisables rêveries. Le chrétien se regarde toujours comme un voyageur qui passe ici bas dans une vallée de larmes, et qui ne se repose qu'au tombeau. Le monde n'est point l'objet de ses vœux, car il sait que l'homme vit peu de jours, et que cet objet lui échapperait vite. (pp. 171-72)

Inasmuch as the descriptions of empirical reality in Atala are often permeated by the Christian view of man as both

innocent and fallen, Chateaubriand establishes in Atala, as Spinger remarks in an article entitled "The Paradise Setting of Chateaubriand's Atala," a partial analogy between the New World setting of Atala, seen as a New Eden, and its mythic counterpart, Old Eden. The descriptions of the American wilderness in Atala, then, as Spinger suggests, should be seen as an approximate setting for another Fall--the American setting of Atala is a New Eden adapted to the tradition of garden paradises, particularly that of Milton's Paradise Lost. Spinger states:

What Chateaubriand deliberately accomplished was a partial analogy between the New World setting of Atala as "le nouvel Eden" and its mythic counterpart, the "old" Eden. By a carefully designed series of motifs he adapted the exotic atmosphere of a virtually unknown America to the tradition of garden paradises, familiar to him partially through his acquaintance with Milton's Paradise Lost. By an even more complex adaptation, he subtly suggested not a replica of the original but a region at once both paradisaical and touched by the dualities that figure as symptoms of a post-lapsarian state. 10

In addition to those landscapes of an ecclesiastical nature, there are numerous landscapes in Atala and René which are poetically supplemented or embellished by the intense emotions of the fictional characters. In these descriptions of landscape in which intense emotion, characteristically love, is experienced by Chateaubriand's fictional characters, as in the ecclesiastical landscapes discussed above, there is an absence of visual realism.

The instances of this kind of pathetic fallacy are everywhere in Atala and René. For example, it is not by chance that as Atala dies in the grotto of Père Aubry, the sun sets. Chactas recalls the death of Atala as follows:

Vers le soir, des symptômes effrayants se manifestèrent; un engourdissement général saisit les membres d'Atala, et les extrémités de son corps commencèrent à refroidir: "Touche mes doigts, me disait-elle, ne les trouve-tu pas bien glacés?" Je ne savais que répondre, et mes cheveux se hérissaient d'horreur; ensuite elle ajoutait: "Hier encore, mon bien-aimé, ton seul toucher me faisait tressaillir, et voilà que je ne sens plus ta main, je n'entends presque plus ta voix, les objets de la grotte disparaissent tour à tour. Ne sont-ce pas les oiseaux qui chantent? Le soleil doit être près de se coucher maintenant? Chactas, ses rayons seront bien beaux au désert, sur ma tombe!" (pp. 127-28)

Subsequent to the death of Atala, the moon, in fact, becomes an active participant in the vigil:

La lune prêta son pâle flambeau à cette veillée funèbre. Elle se leva au milieu de la nuit, comme une blanche vestale qui vient pleurer sur le cercueil d'une compagne. Bientôt elle répandit dans les bois ce grand secret de mélancolie, qu'elle aime à raconter aux vieux chênes et aux rivages antiques des mers. (p. 144)

An absolute harmony is thus established between the fictional characters and empirical reality by means of the pathetic fallacy. As Atala and Chactas flee through the wilderness they are constantly surrounded by landscapes which coincide in all ways with their état d'âme. If they are filled with joy, then nature is similarly in a joyous mood, as in the following description of the Florida forests which offer them

shelter from the heat of mid-day:

Souvent dans les grandes chaleurs du jour, nous cherchions un abri sous les mousses des cèdres. Presque tous les arbres de la Floride, en particulier le cèdre et le chêne vert, sont couverts d'une mousse blanche qui descend de leurs rameaux jusqu'à terre. Quand la nuit, au clair de lune, vous apercevez sur la nudité d'une savane, une yeuse isolée revêtue de cette draperie, vous croiriez voir un fantôme, traînant après lui ses longs voiles. La scène n'est pas moins pittoresque au grand jour; car une foule de papillons, de mouches brillantes, de colibris, de perruches vertes, de geais d'azur, vient s'accrocher à ces mousses, qui produisent alors l'effet d'une tapisserie en laine blanche, où l'ouvrier Européen aurait brodé des insectes et des oiseaux éclatants.

C'était dans ces riantes hôtelleries, préparées par le grand Esprit, que nous nous reposions à l'ombre. Lorsque les vents descendaient du ciel pour balancer ce grand cèdre, que le château aérien bâti sur ses branches allait flottant avec les oiseaux et les voyageurs endormis sous ses abris, que mille soupirs sortaient des corridors et des voûtes du mobile édifice, jamais les merveilles de l'ancien monde n'ont approché de ce monument du désert. (pp. 79-80)

That the descriptions of empirical reality in the works of Chateaubriand are invariably modified by the psychological states of the fictional characters is underlined by Maija Lehtonen in an article entitled "Chateaubriand et le thème de la mer." Lehtonen states: "Des relations subtiles s'établissent entre le plan descriptif et le plan psychologique. Au paysage extérieur, se juxtapose un paysage intérieur." ¹¹ This juxtaposition of psychological states and descriptive passages in the works of Chateaubriand, a characteristic of every passage in which the pathetic fallacy is operative, is also characteristic of certain

Greek poetry. In an article entitled "Landscape in Greek Poetry" Adam Parry demonstrates that the poet-shepherds of Greek pastoral poetry can only exist in specialized environments in which nature and man are harmoniously fused.¹² That being so, the characters in Atala and René essentially resemble the poet-shepherds of Greek pastoral poetry in that they are inseparable from the landscapes which they inhabit. This is true in that these landscapes, both in Greek pastoral poetry and in Atala and René, are, for the most part, emanations from the characters themselves. Nature, then, in both instances, is always sympathetic to the emotional needs of the fictional characters. For that reason, the contrived environments in Atala and René, it can be argued, reflect a world view similar to that of the descriptions of landscape in the Aminta of Tasso and in the early comedies of Shakespeare. Richard Cody demonstrates, in The Landscape of the Mind, that the landscapes in the Aminta and in the early comedies of Shakespeare, inasmuch as they are mythopoeically conceived, evoke less a place than a state of mind.¹³ Cody underlines this point as follows:

What does landscape mean in the Aminta? As much, no doubt, as one's imagination allows. And what may a language of myth not imply? But to begin with, it means the mind of love, erotic, impassioned and viewed from within. Life in the woods means the action out of certain inner states for which men of the Renaissance find their classic symbol in shepherdliness. These, however, are conceivable only as the mental states of courtly or urbane persons.¹⁴

The significant characteristic which Cody documents in the Aminta and in the early comedies of Shakespeare, and which Parry has discovered in the Greek pastorals, and which is also characteristic of the descriptions of landscape in Atala and René is that, in all instances, a mimetic portrayal of empirical reality is precluded by the dominance of the mental states of the fictional characters. The landscapes, in each instance, are contrived, reflexive, and the image of an idea. As such, they are inseparable from the characters that inhabit them. The landscapes in Atala, for example, are at all times in harmony with the mental states of Chactas and Atala. In René, on the other hand, the spatial environments are, from René's point of view, rarely sympathetic to his needs, desires and aspirations. As such, he undertakes a trip around the world in order to find an environment in which he can find peace of mind. Yet, the spatial environments in René are always geographic exteriorizations of René's inner states and as such are inseparable from René. Only during certain moments of his life does René realize and acknowledge that his spatial environments are essentially reflexive. One such instance is the celebrated ascent of Mount Etna. René, at the top of the mountain, has found a landscape in which he recognizes himself and he describes his mental state at that time as follows:

Un jeune homme plein de passions, assis sur la bouche d'un volcan, et pleurant sur les mortels dont à peine il voyait à ses pieds les demeures, n'est sans doute,

ô vieillards, qu'un objet digne de votre pitié;
mais, quoi que vous puissiez penser de René, ce
tableau vous offre l'image de son caractère et de
son existence: c'est ainsi que toute ma vie j'ai
eu devant les yeux une création à la fois immense
et imperceptible, et un abîme ouvert à mes côtés.
(pp. 200-01)

That Chateaubriand enthusiastically accepts the spatial and aesthetic legacy of the Renaissance as a valid basis for the creation of art--as we have seen in the above study of the form and content of the descriptions of landscape in Atala and René--can be further demonstrated by examining the form and content of both of those novels seen as autonomous aesthetic phenomena. A fundamental fact which must be underlined in this examination of the novels themselves seen as aesthetic wholes embodying highly particularized spatial and artistic principles is that Atala and René are essentially autobiographical. Sufficient proof to that effect has been critically established by Fernand Letessier in the introduction to his 1962 edition of the novels of Chateaubriand. Therein he underlines the autobiographical nature of Atala as follows:

Qu'est-ce en effet que Chactas? Evidemment une des dernières incarnations du bon sauvage dont la légende était alors à son déclin, après avoir, pendant plusieurs siècles et spécialement au cours du XVIII^e, bercé d'illusions les peuples civilisés et servi de thème inépuisable aux écrits des philosophes et des utopistes. Mais plus encore, avec son inquiétude, sa passion ardente et timide, sa poursuite du bonheur, son goût de l'indépendance, l'amant d'Atala, c'est Chateaubriand en personne, dont on retrouve les sentiments les plus intimes transportés au désert pour s'animer dans le coeur d'un Indien. (p. xxi)

In that same introduction Letessier similarly underlines the autobiographical nature of René as follows:

Cependant le modèle dont Chateaubriand s'est principalement inspiré pour broser le portrait de son héros, c'est lui-même. Et d'abord ne l'a-t-il pas appelé d'un des prénoms qu'il avait reçus le jour de son baptême? On peut légitimement voir là comme un aveu d'identification de l'auteur avec son personnage. Mais surtout, compte tenu de l'invention romanesque et des libertés auxquelles elle autorise ou oblige le créateur, la comparaison de René avec les livres initiaux des Mémoires d'Outre-Tombe permet de souligner le caractère autobiographique du roman: c'est la jeunesse bretonne du chevalier de Combourg qui revit dans celle de l'ami de Chactas; la ville de B***, avec son monastère, proche de la mer, c'est Saint-Malo, où il avait assisté, étant enfant, à la prise de voile d'une cousine germaine.... (pp. xxxviii-xxxix)

Inasmuch as both Atala and René are autobiographical in nature--a fact which Chateaubriand nowhere in these novels explicitly acknowledges--it is important that we examine the fictional techniques and structures utilized by Chateaubriand to convey, to the emotionally detached reader, autobiographical material so that it is at the same time meaningful to the author. If an autobiographical text is to succeed as a work of art, the artist, it can be argued, must create a conceptual form which successfully prevents explicit authorial involvement in the text. In Atala and René Chateaubriand avoids becoming emotionally involved in his material primarily by two means:

- (1) In both novels Chateaubriand creates fictionalized first-person narrators--Chactas in Atala and René in René--who allegedly tell in their own words the stories of their lives

and not that of Chateaubriand, (2) In both novels the fictionalized first-person récits are carefully enclosed in third-person aesthetic frameworks. In order to arrive at an understanding of the particular nature of the first-person récits in Atala and René, autobiographical statements on the part of Chateaubriand, we must first examine the third-person frames in which they are enclosed as manifestations of the Renaissance conception of space and art. The third-person aesthetic frames in Atala and René, like the fixed spatial frames in Chateaubriand's descriptions of landscape, guarantee perspective. In the case of the landscape descriptions, the perspective is visual. With reference to the third-person narrational frames in which the first-person récits are enclosed, the perspective is mental. In both cases, the perspective is not only contrived but also heavy-handed.

In Atala the third-person frame of the novel is clearly established by the division of the novel into Prologue, Récit, and Epilogue; the Prologue and Epilogue being in the third person and the Récit being in the first person. In utilizing this traditional fictional form Chateaubriand compares himself to the Rhapsodes of ancient Greece. He states: "J'ai donné à ce petit ouvrage les formes les plus antiques; il est divisé en prologue, récit, et épilogue. Les principales parties du récit prennent une dénomination, comme les chasseurs,

les laboureurs, etc.; et c'était ainsi que dans les premiers siècles de la Grèce, les Rhapsodes chantaient, sous divers titres, les fragments de l'Illiade et de l'Odyssée" (p. 6). In René the third-person frame is not established by specific textual subdivisions as in Atala, yet the frame is clearly present. Inasmuch as the first four paragraphs of the novel, as well as the last, are in third-person narration, the récit of René is enclosed in a third-person frame. The third-person narrators in both novels explicitly underline the distance between themselves and the first-person récits which they have copied down by means of colons. In each instance the colon establishes a kind of perspectival frame which is not unlike that established in the descriptions of landscape studied above by means of converging lines within a closed geometric space. The Prologue to Atala concludes with the following statement:

Une nuit, à la clarté de la lune, tandis que tous les Natchez dorment au fond de leurs pirogues, et que la flotte indienne, élevant ses voiles de peaux de bêtes, fuit devant une légère brise, René, demeuré seul avec Chactas, lui demande le récit de ses aventures. Le vieillard consent à le satisfaire, et assis avec lui sur la poupe de la pirogue, il commence en ces mots: (p. 41)

In René the first-person narration of René is preceded by the following paragraph, followed by a colon, which clearly establishes the third-person narrator's perspectival stance:

Le jeune homme et le missionnaire admirèrent quelque temps cette belle scène, en plaignant le Sachem qui

ne pouvait plus en jouir; ensuite le P. Souël et Chactas s'assirent sur le gazon, au pied de l'arbre; René prit sa place au milieu d'eux, et après un moment de silence, il parla de la sorte à ses vieux amis: (p. 184)

The third-person narrational frame in each of these novels, then, is a significant device by means of which Chateaubriand establishes, within the genre of the novel, the literary equivalent of single viewpoint linear perspective. Without these frames, the first-person récits of Chactas and René, as we will now explain, would not seem vraisemblable to the intelligent reader.

The first-person récits in Atala and René, unlike the third-person frames in which they are enclosed, are constructed in such a manner that they might appear not as art but as life. Just as Chateaubriand endeavors to convince the reader that the descriptions of the American landscape in Atala and René are empirical and accurate, so too does he attempt to convince the reader that the first-person récits of Chactas and René are true-to-life. It is of little importance that the landscape descriptions in each of these novels are non-naturalistic, nor is it important that the récits of Chactas and René are fiction. What is important, however, is that in both instances Chateaubriand utilizes perspective--with reference to the descriptions of landscape the perspective is visual, with reference to the first-person récits the perspective is mental--in order to underline his

naturalistic intentions.

It goes without saying that the most important technique by means of which Chateaubriand underlines the fact that the récits of Chactas and René are to be seen as life is first-person narration. Chactas and René tell in their own words the stories of their lives. Unlike third-person narration, first-person narration, particularly autobiographical writing, continually exists at the threshold of emotional involvement. It is a threshold which must not be violated if a work of art is to be created. In the following instances, however, the first-person récit in each novel is interrupted by third-person narration:

Atala (1) "Ici Chactas fut contraint d'interrompre son récit. Les souvenirs se pressèrent en foule dans son âme; ses yeux éteints inondèrent de larmes ses joues flétries: telles deux sources cachées dans la profonde nuit de la terre, se décèlent par les eaux qu'elles laissent filtrer entre les rochers." (p. 51)

(2) "Dans cet endroit, pour la seconde fois depuis le commencement de son récit, Chactas fut obligé de s'interrompre. Ses pleurs l'inondaient, et sa voix ne laissait échapper que des mots entrecoupés. Le Sachem aveugle ouvrit son sein, il en tira le crucifix d'Atala." (p. 140)

René (1) "En prononçant ces derniers mots, René se tut, et tomba subitement dans la rêverie. Le P. Souël le regardait avec étonnement, et le vieux Sachem aveugle qui n'entendait plus parler le jeune homme, ne savait que penser de ce silence. René avait les yeux attachés sur un groupe d'Indiens qui passaient gaiement dans la plaine. Tout à coup sa physionomie s'attendrit, des larmes coulent de ses yeux, il s'écrie:" (p. 201)

- (2) "Ici la voix de René expira de nouveau, et le jeune homme pencha la tête sur sa poitrine. Chactas, étendant le bras dans l'ombre, et prenant le bras de son fils, lui cria d'un ton ému: "Mon fils! mon cher fils!" A ces accents, le frère d'Amélie revenant à lui, et rougissant de son trouble, pria le père de lui pardonner. Alors le vieux sauvage: "Mon jeune ami, les mouvements d'un coeur comme le tien ne sauraient être égaux; modère seulement ce caractère qui t'a déjà fait tant de mal. Si tu souffres plus qu'un autre des choses de la vie, il ne faut pas t'en étonner; une grande âme doit contenir plus de douleurs qu'une petite. Continue ton récit.... Le frère d'Amélie, calmé par ces paroles, reprit ainsi l'histoire de son coeur;" (pp. 200-01)
- (3) "Comme René achevait de raconter son histoire, il tira un papier de son sein, et le donna au P. Souël; puis, se jetant dans les bras de Chactas, et étouffant ses sanglots, il laissa le temps au missionnaire de parcourir la lettre qu'il venait de lui remettre.... (p. 240)

In each of the above instances Chactas and René, respectively, show themselves to be incapable of maintaining an appropriate distance in space and time from the events they relate. They cease seeing their récits as something outside the realm of personal needs, desires, and aspirations and become emotionally involved in their material. The result of this emotional involvement is tears and, in each case, the narrative continuity of the first-person récit is broken. Their relationship to the material they relate is not that of author to work of art, but rather that of author to significant events in his own life. The distinction is significant. At those times when the first-person narrator becomes emotionally involved in his récit, the omniscient third-person narrator manifests himself in a kind of authorial intervention. The

third-person narrator, however, in no way becomes emotionally involved in the récit in the first-person. As an omniscient narrator his concerns are not emotional but rather aesthetic. When he manifests himself in the first-person récit it is in order to maintain continuity by informing the reader as to why the first-person narration has been temporarily interrupted.

Seen within the context of the first-person récits, these interruptions in the narration might be considered aesthetic faults. Yet, seen within the contexts of the novels as a whole they in no way constitute aesthetic faults. This is true because of the fact that the first-person récit in each novel, it will be recalled, is an emanation from a third-person narrational structure which both precedes and follows the first-person narration. The first-person récits are, in other words, structurally similar to plays within plays. As such, the authorial interventions listed above cannot be seen in a negative light. On the contrary, they imply a deliberate effort on the part of the first-person narrator to emotionally involve not only the auditors in question, but the reader as well. That being the case, Chateaubriand, by means of deliberate interventions on the part of the third-person narrators, underlines the fact that the first-person récits are life and the interventions art. The reader, in effect,

is implicitly invited to become emotionally involved in the work of art. The relationship between the first-person narrator and his récit as well as that between the reader and the récit is, therefore, identical. In both instances it is the third-person narrational frame which re-establishes continuity and guarantees, with reference to the work of art as a whole, perspective.

The descriptions of landscape in Atala and René, as well as the novels themselves seen as autonomous aesthetic phenomena, denote, then, an enthusiastic acceptance on the part of Chateaubriand of that system of aesthetics whose basic tenets were established at the time of the Renaissance. The validity of that same system of art and space in the period following the revolution in 1830, as subsequent chapters of this study will demonstrate, was similarly proclaimed by the leading men of letters of that historical period--Balzac and Stendhal.

FOOTNOTES

¹ René-Auguste de Chateaubriand, Atala René, ed. F. Letessier (Paris: Garnier, 1962), p. 29. Subsequent references to Atala and René will be to this Garnier edition and will be placed in the text.

² A study of the poetry of the principal poets in the nineteenth century in France in terms of the thesis herein advanced would, in all probability, result in conclusions similar to those reached in this study. See, when completed, the dissertation in progress at Yale University by Lawrence Lipson, under the direction of Victor Brombert, entitled The Poet as Painter: A Study of the Landscapes of Nineteenth Century French Poetry.

³ Jean-Pierre Richard, Paysage de Chateaubriand (Paris: Editions du Seuil, 1967), pp. 52-53.

⁴ A complete listing of the principal sources utilized by Chateaubriand as the basis of the alleged visual realism in Atala and René is given by Letessier in the introduction to the 1962 Garnier edition of the novels of Chateaubriand, pp. xvii-xx.

⁵ Quoted by Sypher, Rococo to Cubism, pp. 84-85.

⁶ Leo Marx, "The Pilot and the Passenger: Landscape Conventions and the Style of Huckleberry Finn," American Literature, 28 (May 1956), 133.

⁷ John Ruskin, The Literary Criticism of John Ruskin, ed. Harold Bloom (New York: Anchor Books, 1965), p. 77.

⁸ Josephine Miles, Pathetic Fallacy in the Nineteenth Century: A Study of the Changing Relationship Between Object and Emotion (Berkeley: University of California Press, 1942), p. 183.

⁹ Erich Isaac, "The Act and the Covenant: The Impact of Religion on the Landscape," Landscape, 11 (Winter 1961-62), 12-13.

¹⁰ Dennis J. Spinninger, "The Paradise Setting of Chateaubriand's Atala," PMLA, 89 (May 1974), 530.

¹¹ Maija Lehtonen, "Chateaubriand et le thème de la mer," Cahiers de l'association internationale des études françaises, 21 (1969), 194.

¹² Adam Parry, "Landscape in Greek Poetry," Yale Classical Studies, 15 (1957), 3-29.

¹³ Richard Cody, The Landscape of the Mind: Pastoralism and Platonic Theory in Tasso's Aminta and Shakespeare's Early Comedies. (Oxford: Clarendon Press, 1969).

¹⁴ _____, p. 49.

III

ILLUSIONS PERDUES

"He has no castle in the Appenines."

"What has he? An ugly brick house in Fortieth Street? Don't tell me that; I refuse to recognize that as an ideal."

"I don't care anything about his house," said Isabel.

"That is very crude of you. When you have lived as long as I, you will see that every human being has his shell, and that you must take the shell into account. By the shell I mean the whole envelope of circumstances. There is no such thing as an isolated man or woman; we are each of us made up of a cluster of appurtenances. What do you call one's self? Where does it begin? Where does it end? It overflows into everything that belongs to us--and then it flows back again. I know that a large part of myself is in the dresses I choose to wear. I have a great respect for things! One's self--for other people--is one's expression of one's self; and one's house, one's clothes, the books one reads, the company one keeps--these things are all expressive."

Henry James

The Portrait of a Lady

The conception of space utilized by Balzac in the construction of Illusions Perdues is that of the Renaissance. That Balzac accepts the closed pictorial space of Renaissance aesthetics and regards it as a valid structural basis for the creation of art is clearly manifest not only in the descriptions of the natural world in Illusions Perdues but also in the descriptions of urban environments and interiors--the urban landscape. Very early in the novel Balzac carefully defines the over-all spatial and geographic framework within which Part I takes place, Angoulême and "le faubourg de l'Houmeau." In the following description, the city of Angoulême and its suburb are, first of all, geographically situated within the context of France and then in relationship to each other:

Angoulême est une vieille ville, bâtie au sommet d'une roche en pain de sucre qui domine les prairies où se roule la Charente. Ce rocher tient vers le Périgord à une longue colline qu'il termine brusquement sur la route de Paris à Bordeaux, en formant une sorte de promontoire dessiné par trois pittoresques vallées. L'importance qu'avait cette ville au temps des guerres religieuses est attestée par ses remparts, par ses portes et par les restes d'une forteresse assise sur le piton du rocher. Sa situation en faisait jadis un point stratégique également précieux aux catholiques et aux calvinistes, mais sa force d'autrefois constitue sa faiblesse aujourd'hui; en l'empêchant de s'étaler sur la Charente, ses remparts et la pente trop raide du rocher l'ont condamnée à la plus funeste immobilité. Vers le temps où cette histoire s'y passa, le gouvernement essayait de pousser la ville vers le Périgord en bâtissant le long de la colline le palais de la préfecture, une école de marine, des établissements militaires, en préparant des routes. Mais le commerce avait pris

les devants ailleurs. Depuis longtemps le bourg de l'Houmeau s'était agrandi comme une couche de champignons au pied du rocher et sur les bords de la rivière, le long de laquelle passe la grande route de Paris à Bordeaux. 1

Having established the over-all geographic and spatial context of Part I of the novel, Balzac then situates the Séchard printing shop within that spatial system and describes in detail the principal work area of that building, the ground floor. Inasmuch as the printing shop is situated within the context of contemporary France--"dans l'endroit où la rue de Beaulieu débouche sur la place du Mûrier à Angoulême"(p. 18)--Balzac needs only to mention the geographic place names to indicate (1) the exact position of the printing shop and (2) its relationship to the surrounding space. In describing the ground floor of that building, however, Balzac utilizes the following expressions to establish a three-dimensional spatial system in which the laws of single viewpoint linear perspective are operative: sur la rue, sur la cour, donnant sur la rue, au-dessous du niveau de la chaussée, le long des rangs, au bout de cette caverne, dans la cour, au fond et adossé au mur mitoyen, d'un côté, and de l'autre côté. The ground floor of the Séchard printing shop and the principal processes of printing which, as Balzac remarks, "sont toujours l'objet d'une curiosité si vive en province," are described by Balzac as follows:

Le rez-de-chaussée formait une immense pièce éclairée sur la rue par un vieux vitrage, et par un grand châssis sur une cour intérieure. On pouvait d'ailleurs arriver au bureau du maître par une allée. Mais en province les procédés de la typographie sont toujours l'objet d'une curiosité si vive, que les chalands aimaient mieux entrer par une porte vitrée pratiquée dans la devanture donnant sur la rue, quoiqu'il fallût descendre quelques marches, le sol de l'atelier se trouvant au-dessous du niveau de la chaussée. Les curieux, ébahis, ne prenaient jamais garde aux inconvénients du passage à travers les défilés de l'atelier. S'ils regardaient les berceaux formés par les feuilles étendues sur des cordes attachées au plancher, ils se heurtaient le long des rangs de casses, ou se faisaient décoiffer par les barres de fer qui maintenaient les presses. S'ils suivaient les agiles mouvements d'un compositeur grapillant ses lettres dans les cent cinquante-deux cassetins de sa casse, lisant sa copie, relisant sa ligne dans son compositeur en y glissant une interligne, ils donnaient dans une rame de papier trempé chargée de ses pavés, ou s'attrapaient la hanche dans l'angle d'un banc; le tout au grand amusement des Singes et des Ours. Jamais personne n'était arrivé sans accident jusqu'à deux grandes cages situées au bout de cette caverne, qui formaient deux misérables pavillons sur la cour, et où trônaient d'un côté le prote, de l'autre le maître imprimeur. Dans la cour, les murs étaient agréablement décorés par des treilles qui, vu la réputation du maître, avaient une appétissante couleur locale. Au fond et adossé au noir mur mitoyen, s'élevait un apprentis en ruine où se trempait et se façonnait le papier. Là, était l'évier sur lequel se lavaient avant et après le tirage les Formes, ou, pour employer le langage vulgaire, les planches de caractères; il s'en échappait une décoction d'encre mêlée aux eaux ménagères de la maison. Cet apprentis était flanqué d'un côté par la cuisine, de l'autre par un bûcher. (pp. 18-19)

In order to complete the spatial framework for "Les Deux Poètes" Balzac then describes the Bargeton residence, "le sanctuaire aristocratique," the spatial focal point for Lucien de Rubempré. As in the description of the Séchard

printing shop discussed above, Balzac situates that building within a particular three-dimensional spatial system by utilizing geographical place names which indicate its precise position in space as well as its relationship to the surrounding space. Those place names are particular streets and buildings in Angoulême which Lucien de Rubempré passes on his first trip to the Bargeton residence--la porte Saint-Pierre, la cathédrale, la rue de Beaulieu, la Promenade, and la rue du Minage. Having specifically situated that building, Balzac then focuses on the most important room therein, the salon in which Madame de Bargeton receives Lucien:

Ce Louvre tant agrandi par ses idées était une maison bâtie en pierre tendre particulière au pays, et dorée par le temps. L'aspect, assez triste sur la rue, était intérieurement fort simple: c'était la cour de province, froide et propre; une architecture sobre quasi monastique, bien conservée. Lucien monta par un vieil escalier à balustres de châtaignier dont les marches cessaient d'être en pierre à partir du premier étage. Après avoir traversé une petite antichambre mesquine, un grand salon peu éclairé, il trouva la souveraine dans un petit salon lambrissé de boiseries sculptées dans le goût du dernier siècle et peintes en gris. Le dessus des portes était en camieu. Un vieux damas rouge, maigrement accompagné, décorait les panneaux. Les meubles de vieille forme se cachaient piteusement sous des housses à carreaux rouges et blancs. Le poète aperçut Mme de Bargeton assise sur un canapé à petit matelas piqué, devant une table ronde couverte d'un tapis vert, éclairée par un flambeau de vieille forme, à deux bougies et à garde-vue. (pp. 55-56)

Parts II and III of Illusions Perdues, "Un grand homme de province à Paris" and "Les souffrances d'un inventeur," respectively, contain numerous descriptions of landscape,

both natural and urban, which support the thesis that Balzac accepts the principles of spatial organization in art codified during the Renaissance. The description of the "Galeries de Bois" in Part II (pp. 247-51), "ce bazar ignoble" which will ultimately play a significant role in the life of Lucien de Rubempré, and the description of the farm near Mansle in Part III (p. 446) are representative of Balzac's use of a closed geometric space in which the laws of single viewpoint linear perspective are operative in Parts II and III of Illusions Perdues. Given those spatial frames, we must now examine the specific nature of the landscapes described therein.

Underlying each of the descriptions of landscape in Illusions Perdues, whether natural or urban, is Balzac's particular understanding of the relationship between man and his environment. Fundamental to Balzac's Weltanschauung is the belief that there exists a reflexive relationship between man and his milieu and that there is an essential harmony and coherence in the universe. It is not surprising, then, that Balzac so readily accepted and incorporated into his own scheme of empirical reality aspects of the prevailing scientific beliefs and methodologies of the 1830's and 1840's-- the philosophy of Swedenborg, the pseudo-scientific theories of Lavater and Gall, and the zoological discoveries of Cuvier and Saint Hilaire. By giving credence to aspects of those theories and methodologies Balzac established an

ostensibly scientific method for the study of man, nature, and the transactions between man and the natural world. Sufficient critical evidence has been established to demonstrate amply the similarities between Balzac's notion of the relationship between man and his environment and aspects of the theories of the above-named men of science and no further illustration need be given at this point.² What must be underlined is the fact that Balzac's already existing beliefs were not debilitated, but rather substantiated by these popular scientific theories. A. J. Mount makes this clear when he states: "Balzac adopted only those ideas which fitted in with his plan of an ordered and systematic creation, governed by the "lois unitaires" which had been discovered in the animal world and which he was determined to introduce into the representation of the human and external worlds." ³ The acknowledgement of this harmony and coherence in human society by Balzac has significant manifestations in the genre of the novel throughout the remainder of the nineteenth century in France. It means, first of all, that in the genre of the novel the world of things, not only natural landscapes but also man-made creations (buildings, machines, clothing, cities, etc.), and the human realm cannot be regarded as isolated and independent phenomena, but rather as interdependent components of reality. ⁴

It means, at the same time, that the milieu of a fictional character has both a material and a moral aspect or, as Balzac states in the "Avant Propos" of La Comédie Humaine, a man's mores and thoughts are manifest in his material environment: "L'homme, par une loi qui est à rechercher, tend à représenter ses mœurs, sa pensée et sa vie dans tout ce qu'il approprie à ses besoins." ⁵ Auerbach underlines this fusion of the material and the moral realms in the Balzacian universe as follows:

He [Balzac] not only.... places the human beings whose destiny he is seriously relating in their precisely defined historical and social setting, but also conceives this connection as a necessary one: to him every milieu becomes a moral and physical atmosphere which impregnates the landscape, the dwelling, furniture, implements, clothing, physique, character, surroundings, ideas, activities, and fates of man. ⁶

That being the case, every landscape in Illusions Perdues, as well as in La Comédie Humaine, is not only a physical environment composed of both natural and man-made objects, but also a sociological construction. J.-Y. Dangelzer succinctly underlines this point in the following manner: ".... le paysage le [Balzac] ramène continuellement à l'homme." ⁷ Landscapes in Balzac are not, in other words, ends in themselves, but rather illustrations of sociological principles or relationships. That the individual in the Balzacian universe exists only in relation to society is well illustrated by the following remarks made by Dangelzer

as to how Balzac views the peasants working in the fields
in Les Paysans:

Jamais Balzac ne nous montre le paysan travaillant sa terre, jamais il ne nous présente en tableau ce contact si intime du paysan avec la nature. Même dans cette description si vigoureuse du glanage, les champs moissonnés ne servent que d'arrière-plan à cet inoubliable groupe de glaneurs en haillons.... La question sociale domine toujours. Les regards sont dirigés moins sur les champs que sur le général; l'intérêt du tableau n'est pas la relation entre l'homme et la terre, mais entre le paysan et le propriétaire. 8

Given this fusion of the human or moral realm with all aspects of material reality, it is impossible to speak of the relationship between man and his environment in La Comédie Humaine as a manifestation of the pathetic fallacy. Empirical reality is in no manner distorted by the mental states of Balzac's fictional characters, as in René and Atala. For Balzac there cannot be a pathetic fallacy, for the interior states of the fictional characters are inseparable from the material realm in which they are enmeshed. Mount underlines the absence of the pathetic fallacy in Balzac in the following manner:

Although nature and the human mind are juxtaposed in Balzac's work, it is hardly accurate to look upon description as a manifestation of the pathetic fallacy, at least in Ruskin's sense of the 'falseness in all our impressions of external things,' produced by 'violent feelings.' Nature does reflect human emotions in the world of La Comédie Humaine, but this is not an allusion produced by an excess of the emotion concerned, which distorts the view of the natural scene; there really is a connection between the mental

and the material spheres. They present a unified front to the character who moves in both worlds at once, who cannot help noticing the correspondence between the two. 9

This fusion of the material realm and the human realm results, it should be noted, in a new context, discovered by Balzac, within which to study man, nature, and the transactions between man and the natural world. In Atala and René, it will be recalled, the fictional characters are inseparable from ecclesiastical and emotional environments. In Illusions Perdues, on the other hand, the fictional characters are inseparable from highly particularized geographical and spatial structures which are imbued with sociological implications. The detailed description of Angoulême and "le faubourg de l'Houmeau" given above is preceded by the following remarks of Balzac which underline the fact that for Balzac it is impossible to separate Madame de Bargeton from her material and sociological context, the city of Angoulême:

En arrivant sous les arbres de Beaulieu, il [Lucien] contempla la distance qui séparait Angoulême de l'Houmeau. Les mœurs du pays avaient élevé des barrières morales bien autrement difficiles à franchir que les rampes par où descendait Lucien. Le jeune ambitieux qui venait de s'introduire dans l'hôtel de Bargeton en jetant la gloire comme un pont volant entre la ville et le faubourg, était inquiet de la décision de sa maîtresse comme un favori qui craint une disgrâce après avoir essayé d'étendre son pouvoir. Ces paroles doivent paraître obscures à ceux qui n'ont pas encore observé les mœurs particulières aux cités divisées en ville haute et ville basse, mais il est d'autant plus nécessaire d'entrer ici dans quelques explications sur Angoulême, qu'elles feront comprendre Mme de

Bargeton, un des personnages les plus importants de cette histoire. (p. 39)

Similarly, it is because of this fusion of the material and moral spheres, a union of which all Balzacian characters are clearly aware, that David Séchard and Eve are able to communicate their love to each other:

Les deux amants marchèrent silencieusement vers le pont Sainte-Anne afin de gagner la rive gauche de la Charente. Eve, qui trouva ce silence gênant, s'arrêta vers le milieu du pont pour contempler la rivière qui, de là, jusqu'à l'endroit où se construisait la pouderie, forme une longue nappe où le soleil couchant jetait alors une joyeuse traînée de lumière.

"La belle soirée! dit-elle en cherchant un sujet de conversation, l'air est à la fois tiède et frais, les fleurs embaument, le ciel est magnifique.

--Tout parle au coeur, répondit David en essayant d'arriver à son amour par analogie. Il y a pour les gens aimants un plaisir infini à trouver dans les accidents d'un paysage, dans la transparence de l'air, dans les parfums de la terre, la poésie qu'ils ont dans l'âme. La nature parle pour eux. (p. 102)

That all Balzacian characters endeavor to establish a state of harmony with their milieu is well illustrated in the scene at the beginning of Part III of Illusions Perdues in which Lucien, having failed in Paris, returns to Angoulême on foot and stops at a farm near Mansle in order to recuperate before regaining Angoulême. The harmony which Lucien establishes between himself and this essentially bucolic setting is not the result of a subjective distortion on the part of Lucien. Rather, Lucien adapts himself to the mental and material structure which the farm represents. So successfully does he adapt his mental state to his material context that he

sleeps so long as to momentarily frighten his hosts: "Peut-être finirai-je garçon meunier," se dit-il en contemplant ce délicieux paysage avant de se coucher dans le lit que lui fit la meunière et où il dormit de manière à effrayer ses hôtes" (pp. 446-47). The inability of a Balzacian character to establish a state of harmony with his milieu, in fact, is, as Balzac explains in Illusions Perdues, a valid reason for suicide:

On a, relativement à la gravité du sujet, écrit très peu sur le suicide, on ne l'a pas observé. Peut-être cette maladie est-elle inobservable. Le suicide est l'effet d'un sentiment que nous nommerons, si vous voulez, l'estime de soi-même, pour ne pas le confondre avec le mot honneur. Le jour où l'homme se méprise, le jour où il se voit méprisé, le moment où la réalité de la vie est en désaccord avec ses espérances, il se tue et rend ainsi hommage à la société devant laquelle il ne veut pas rester déshabillé de ses vertus ou de sa splendeur. (pp. 583-84)

It is not surprising then, that Lucien, having acknowledged the fact that there is a disharmony between himself and his Parisian milieu and seeing no means of instituting a harmony, contemplates suicide near the Courtois mill on his return to Angoulême. The fact that Lucien should contemplate suicide near the small body of still water is, according to Jean-Luc Steinmetz, not coincidental. In an article entitled "L'Eau dans La Comédie Humaine," Steinmetz concludes that water, particularly still water, often implies death in La Comédie Humaine.¹⁰ If that be true, then Lucien's thoughts of

suicide near the mill at Courtois are doubly motivated. Not only is he contemplating suicide because he has failed to establish a harmony between himself and his Parisian milieu, but, at the same time, he is following what Steinmetz would refer to as the dictates of the natural scene. Just as David and Eve are aware, in the example cited above, of each other's feelings because of the spatial context in which they find themselves, so too are Lucien's previously formulated thoughts of suicide underlined by the spatial configuration of the natural scene. That particular environments can provoke or accentuate particular emotions in the onlooker in the Balzacian universe is underlined by A. J. Mount as follows: "Balzac endows certain buildings or scenes with the power to provoke various emotions in the onlooker.... As with the ability of a room to reflect the quality of its inhabitant's life, there is a definite heightening of the effect which scenes in La Comédie Humaine may have upon those who come across them." 11

The landscapes described by Balzac in Illusions Perdues, then, within the closed geometric space of Renaissance aesthetics, are in no manner illustrations of the pathetic fallacy. The order and coherence which Balzac sees in all aspects of his fictional universe preclude such a state. The specific nature of the representations of landscape in Illusions Perdues and in La Comédie Humaine, rather, is explained by a concept of naturalism, a concept which, as

we will demonstrate below, implies a particular way of viewing and portraying man, nature, and the transactions between man and the natural world. That the specific nature of the descriptions of landscape in Illusions Perdues is related to a concept of naturalism is explained by the fact that, in the Balzacian universe of coherence and harmony, there is a relationship of intimacy and confidence between the fictional characters and their environments. Joseph Frank explains this relationship between naturalism in art and a coherent and harmonious universe in this way:

When naturalism is the reigning art style, according to Worringer, we find that it is produced by cultures which have achieved an equilibrium with the natural environment of which they are a part. Like the Greeks of the classical period, they feel themselves part of organic nature, or, like modern man from the Renaissance to the close of the nineteenth century, they are convinced of their ability to dominate the natural world. In either case, the organic world of nature holds no terrors for them; they have what Worringer calls a Vertraulichkeitsverhältnis--a relationship of intimacy and confidence--with the universe; and the result, in art, is a naturalism which delights in reproducing the forms and appearances of the objective three-dimensional organic world. 12

This does not mean that the representations of empirical reality in Illusions Perdues are, as they would be in the naturalistic novel during the final decades of the nineteenth century, mimetic statements approaching photographs in their quality. Balzac's descriptions are not the result of direct observation; rather, they are invented. Notwithstanding,

there emerges a strong sense of mimesis from the descriptions of landscape in La Comédie Humaine. This is explained by the fact that the fictional reality of La Comédie Humaine, whose historical prototype is France in the nineteenth century, is so systematically evoked and described that it appears to the reader to be the product of direct observation of empirical reality. Unlike the essentially non-naturalistic descriptions of landscape in Atala and René, the landscapes in Illusions Perdues, executed within the context of the Renaissance spatial frame, show Balzac's aim to portray mimetically a fictional reality which is not unlike the organic world of empirical reality. Balzac's efforts do not, it must be understood, represent the fullest development of a naturalistic tendency in the fine arts, as subsequent chapters of this study will demonstrate. Yet, and the point cannot be over-emphasized, the descriptions of landscape in the novels of Balzac represent the beginning of an artistic tendency which would permeate the creations of all novelists in France in the nineteenth century subsequent to Balzac.

The beginnings of this naturalistic tendency in landscape representation in the novel in France in the nineteenth century, as we have seen from the descriptions of Angoulême and "le faubourg de l'Houmeau," the Séchard printing shop, the Bargeton residence and the Parisian descriptions given above, are manifest throughout Illusions Perdues.

Inasmuch as these descriptions of landscape embody highly particularized geographical and social relationships (Angoulême and "le faubourg de l'Houmeau" are both geographically and sociologically related) and, at the same time, represent an effort on the part of Balzac to portray mimetically a fictional reality which, for all intents and purposes, is identical to the organic actuality of the Bourbon Restoration, they closely resemble maps. Lucien, for example, fully realizes that he is separated from Madame de Bargeton both by geographical and social barriers. Just as there is a particular route by means of which he physically gains the "hôtel de Bargeton," so too there is a particular social route. Like most Balzacian characters, Lucien is acutely aware at all times of the precise physical and social situation in which he finds himself. The following description of Lucien leaving the "hôtel de Bargeton" makes this clear:

Lucien descendit à l'Houmeau par la belle promenade de Beaulieu, par la rue du Minage et la porte Saint-Pierre. S'il prenait ainsi le chemin le plus long, dites-vous que la maison de Mme de Bargeton était située sur cette route. Il éprouvait tant de plaisir à passer sous les fenêtres de cette femme, même à son insu, que depuis deux mois il ne revenait plus à l'Houmeau par la Porte-Palet. En arrivant sous les arbres de Beaulieu, il contempla la distance qui séparait Angoulême de l'Houmeau. Les mœurs du pays avaient élevé des barrières morales bien autrement difficiles à franchir que les rampes par où descendait Lucien. Le jeune ambitieux qui venait de s'introduire

dans l'hôtel de Bargeton en jetant la gloire comme un pont volant entre la ville et le faubourg, était inquiet de la décision de sa maîtresse comme un favori qui craint une disgrâce après avoir essayé d'étendre son pouvoir. (p. 39)

It is significant that the descriptions of landscape in Illusions Perdues, a novel created during the reign of Louis-Philippe--an historical period which is considered the beginning of the greatest period of landscape representation in Western art--should often be cartographic in nature. During only one other historical period in the recorded history of man, the eight century in China, has landscape representation developed into an independent art; and during that period, as in the nineteenth century in the West, the earliest forms of landscape representation more resemble maps than landscape tableaux. Otto Fischer, in an article entitled "Landscape as Symbol," makes the following cogent remarks about the beginnings of landscape representation in Chinese art:

The old Chinese word for "picture" and especially for "picture of the landscape" has always been the same as the word for "map." The art of drawing maps seems to have reached a high degree of proficiency in the VIII century A.D. We may conclude, therefore, that a strictly factual concern for geographic and even a cartographic representation of certain localities was also one of the sources of genuine landscape painting; that landscape painting and map drawing derive from the same remote source. 13

This is in no way meant to imply that there is a cross-cultural influence involved in the fictional creations of

of Balzac. What must be stressed is the fact that representations of landscape in the fine arts at the beginning of the greatest period of development of landscape representation in each culture are structurally similar--both are geographical and cartographical in nature and both endeavor to portray empirical reality mimetically.

One final point remains with reference to the nature of the content of the landscapes represented in Illusions Perdues. Given the fact that Balzac's efforts are directed to the mimetic imagination of the reader, there is, in the descriptions of landscape in the Balzacian universe, a temporal dimension previously not found in the nineteenth-century French novel. In the highly subjective universe of Chateaubriand, for example, in which the emphasis is on emotional rather than on descriptive verisimilitude, only the spatial structure of empirical reality is represented. In La Comédie Humaine, however, both depth in space and depth in time are represented. This is necessary if the fictional universe created by Balzac is to strike the reader as an accurate and valid representation of empirical reality. That depth in space and depth in time are inseparable in the fine arts in periods of naturalism is explained by Joseph Frank as follows:

Presenting objects in depth gives them a time-value, or perhaps we should say, accentuates their time-value, because it connects them with the real

world in which events occur; and since time is the very condition of that flux and change.... which man wants to escape from when he is in a condition of disequilibrium with nature, non-naturalistic styles shun the dimension of depth and prefer the plane. How three-dimensionality accentuates time-value can also be understood from a purely perceptual point of view: the representation of objects in depth compels the eye to move backwards and forwards in order to grasp the relationship of objects to each other and to surrounding space; and this series of eye movements, taking place in time, lessens the spatiality of perception in a moment of time. Conversely, when depth disappears and objects are presented in one plane, their apprehension in a moment of time is obviously made easier. 14

That there is depth in space in the descriptions of landscape in Illusions Perdues has been demonstrated above.

That there is depth in time in the same descriptions can be seen in the following examples from the above descriptions of Angoulême and "le faubourg de l'Houmeau," geographical entities which, like the entire fictional universe of La Comédie Humaine, are situated within the context of contemporary history:

L'importance qu'avait cette ville au temps des guerres religieuses est attestée par ses remparts, par ses portes et par les restes d'une forteresse assise sur le piton du rocher. Sa situation en faisait jadis un point stratégique également précieux aux catholiques et aux calvinistes, mais sa force d'autrefois constitue sa faiblesse d'aujourd'hui: en l'empêchant de s'étaler sur la Charente, ses remparts et la pente trop raide du rocher l'ont condamnée à la plus funeste immobilité. (p. 40)

Personne n'ignore la célébrité des papeteries d'Angoulême, qui, depuis trois siècles, s'étaient forcément établies sur la Charente et sur ses affluents où elles trouvèrent des chutes d'eau. (p. 40)

In the first example Angoulême and its suburb are seen from a present perspective as well as from the temporal perspective of the Reformation. Past time, in other words, is seen as something both distinct and distant from the present. In the second example the paper factories of Angoulême are placed within a temporal structure dating back three hundred years. The reader sees not only the present factories but also, and simultaneously, those of the past. The same is true in the synthetic representation given by Balzac of the "Galeries de Bois." Balzac's description of "ce bazar ignoble" is executed within one spatial frame, yet the temporal frame represents the period from 1789 to the revolution of 1830. These efforts on the part of Balzac to indicate depth in time within the closed geometric space of Renaissance aesthetics appear, to be sure, somewhat unsophisticated when seen in conjunction with the work of creative artists during the final decades of the nineteenth century who utilized for each spatial frame only one temporal frame as in photography. Nevertheless, Balzac's efforts to portray in his fictional universe not only depth in space, but also a temporal perspective represent a significant enrichment to the Renaissance system of aesthetics. This enrichment, as subsequent chapters of this study will demonstrate, would eventually lead to the formulation of a new conception of space and art during the final decades of the nineteenth century.

That Balzac accepts the spatial legacy of the Renaissance as a valid basis for the creation of art--as we have seen in the above study of the form and content of the descriptions of landscape in Illusions Perdues--can be further demonstrated by examining the form and content of that novel seen as an autonomous aesthetic phenomenon. In examining Illusions Perdues as an aesthetic whole embodying highly particularized spatial and aesthetic principles, a fundamental fact to be underlined is Balzac's belief, expressed in the "Avant Propos" of 1842 that La Comédie Humaine is historical in nature. Balzac's remark in this connection is well known: "La société française allait être l'historien, je ne devais être que le secrétaire." ¹⁵ The particular historical period which Balzac would record is not, as in the novels of Walter Scott, the remote past, but rather the contemporary world of nineteenth-century France. The fictional reality of La Comédie Humaine is inextricable from contemporary society, the Restoration and the reign of Louis-Philippe, which Balzac regards as history. Auerbach underscores not only Balzac's historical intentions in La Comédie Humaine but also his understanding of the word "history" as follows:

This "histoire sociale" [La Comédie Humaine] is not a matter of history in the usual sense--not a scientific investigation of transactions which have already occurred, but of comparatively free invention; not, in short, of history but of fiction; is not, above all, a matter of the past but of the contemporary present, reaching back at most only a

few years or decades. If Balzac describes his "Etudes de Moeurs du dix-neuvième siècle" as history this means, first that he regards his creative and artistic activity as equivalent to an activity of a historical-interpretative and even historical-philosophical nature;.... secondly, that he conceives the present as history--the present is something in the process of resulting from history. ¹⁶

Given Balzac's historical intentions, then, within the genre of the novel, it is imperative that the personal beliefs, and desires of Balzac not dominate within the fictional univers of La Comédie Humaine. It is, for Lukács, precisely because Balzac had to deny his own beliefs, hopes and aspirations that he was able to portray successfully a fictional universe whose historical prototype was contemporary society. Lukács states: "Balzac's greatness lies precisely in the fact that in spite of all his political and ideological prejudices he yet observed with incorruptible eyes all contradictions as they arose and faithfully described them." ¹⁷ Had Balzac, like Chaucer in Troilus and Criseyde, ¹⁸ not denied his individual prejudices and hopes in writing Illusions Perdues, his novelistic creations would not, in all probability, be more esteemed today than those of the literary prostitutes of his day who, like the journalists that Balzac describes with clarity in Illusions Perdues, consciously catered to a specific audience and thereby created what can only be considered as propaganda. Lukács makes this point in the following way:

What makes Balzac a great man is the inexorable veracity with which he depicted reality, even if that reality ran counter to his personal opinions, hopes and wishes. Had he succeeded in deceiving himself, had he been able to take his own utopian fantasies for facts, had he presented as reality what was merely his own wishful thinking, he would now be of interest to none and would be as deservedly forgotten as the innumerable legitimist pamphleteers and glorifiers of feudalism who had been his contemporaries. 19

Unlike Chateaubriand, in other words, Balzac maintains a distance between himself and his material and, at the same time, objectively describes what, for all intents and purposes, is the social history of the Restoration and the reign of Louis-Philippe. As such, Balzac's authorial stance is essentially that of the historian. In order to underline that particular authorial stance, Balzac utilizes four fictional techniques which provide the essential structural basis for his novels: tripartite form, juxtaposition of antithetical milieux, flash backs, and the "longue journée." In using these four fictional techniques Balzac establishes, as we will demonstrate below, the perspectival frame within which he studies man, nature, and the transactions between man and the natural world.

As we have stated in an earlier section of this study, Balzac believed that in the coherent and harmonious universe of man the material and moral realms are inseparable, that man and objects are interdependent components of the universe--

a belief substantiated by the prevailing scientific attitudes of the third and fourth decades of the nineteenth century in France. Just as this belief has particular manifestations for landscape description in the novel, so too does it have particular manifestations with reference to the structural principles utilized in the creation of a novel. It means, first of all, that the fictional form of the realistic novel will, as Balzac himself states in the "Avant Propos" of 1842, be tripartite: "Ainsi, l'oeuvre à faire devait avoir une triple form: les hommes, les femmes et les choses, c'est-à-dire, les personnes et la représentation matérielle qu'elles donnent de leur pensée."²⁰ Balzac was fully aware that the world of things might be regarded critically as superfluous in the genre of the novel, and for that reason, explicitly defends within the context of his early novels themselves what he refers to as the tripartite form of the realistic novel. In Les Chouans, for example, he states: "Les derniers événements de cette histoire ayant dépendu des lieux où ils se passèrent, il est indispensable d'en donner ici une minutieuse description, sans laquelle le dénouement serait d'une compréhension difficile."²¹ Notwithstanding this defense of the use of material reality as an integral component of the fictional form of the realistic novel, the critical reaction was negative. That being the case, Balzac again defends the

tripartite form of the novel in La Recherche de l'Absolu and invectively questions the intelligence of his detractors: "Mais avant de la [la Maison Claës] décrire, peut-être faut-il établir dans l'intérêt des écrivains la nécessité de ces préparations didactiques contre lesquelles certaines personnes ignorantes et voraces qui voudraient des émotions sans en subir les principes générateurs, la fleur sans la graine, l'enfant sans la gestation."²² The ultimate statement of Balzac's estimation of the significance of the world of things in the genre of the novel, an implicit defense of the tripartite or organic form of the novel, is found in the "Avant Propos" of 1842 wherein he states:

J'ai tâché de donner une idée des différentes contrées de notre beau pays. Mon ouvrage a sa géographie comme il a sa généalogie et ses familles, ses lieux et ses choses, ses personnes et ses faits; comme il a son armorial, ses nobles et ses bourgeois, ses artisans et ses paysans, ses politiques et ses dandies, son armée, tout son monde enfin.²³

The spatial context, then, which includes both natural and man-made objects, is, for Balzac, equally as important as the characters themselves in the Balzacian novel. With reference to fictional form this means that characterization and description of the spatial environment are inseparable, the latter, as a rule, preceding the former in the realistic novel of Balzac.²⁴ This we have seen in the example discussed above in which Madame de Bargeton is shown to be inseparable

from her material context, the city of Angoulême. Similarly, the opening paragraph of Illusions Perdues illustrates this point. In order to understand Jérôme-Nicolas Séchard it is important that the reader comprehend the spatial context in which old Séchard is usually found; for that reason the provincial printing press is described prior to its proprietor. Just as the fictional reality of La Comédie Humaine is inseparable from the organic actuality of nineteenth-century France, so too are the men and women who inhabit that fictional universe inseparable from their spatial contexts.

A second fictional technique utilized by Balzac in Illusions Perdues which illustrates Balzac's acceptance of the spatial and aesthetic principles of the Renaissance is juxtaposition of antithetical milieux. This is true in that Balzac, by means of this technique, spatially structures the fictional universe of Illusions Perdues. This technique is utilized throughout Illusions Perdues as well as the entire Comédie Humaine and, it can be argued, is the literary equivalent of the class antagonism engendered in post-Revolutionary society by the definitive coming to power of the bourgeoisie and concomitant total capitalization of society. That the fifty-year period following the French Revolution was characterized by the increasing capitalization of society can hardly be denied. That Balzac portrayed that

social and political change in Illusions Perdues is underlined by Lukács in Studies in European Realism as follows:

In almost every one of his novels Balzac depicts the capitalist development, the transformation of the traditional handicrafts into modern capitalist production; he shows how stormily accumulating money-capital usuriously exploits the town and countryside, and how the old social formations and ideologies must yield before its triumphant onslaught. Lost Illusions is a tragi-comic epic showing how, within this general process, the spirit of man is drawn into the orbit of capitalism. The theme of the novel is the transformation of literature (and with it every ideology) into a commodity and the complete capitalization of every sphere of intellectual, literary and artistic activity fits the general tragedy of the post-Napoleonic generation into a much more profoundly conceived social pattern than can be found in the writings of Stendhal, Balzac's greatest contemporary. ²⁵

The class antagonisms which characterize the post-Revolutionary period in France, as Lukács suggests, permeate Illusions Perdues and polarize the ostensibly chaotic Balzacian universe into clearly delineated and opposing camps, each with its own laws, attitudes, beliefs, and aspirations. (That each milieu in La Comédie Humaine has its own laws which must be followed is illustrated with clarity in the scene in which Lucien encounters Carlos Herrera at the conclusion of Part III of Illusions Perdues). The following are the most important juxtaposed antithetical milieux in Illusions Perdues: (1) the Séchard printing shop and that of the Cointet brothers, (2) Angoulême and "le faubourg de l'Houmeau," (3) Angoulême and Paris, (4) artistic integrity (Daniel, Lucien, literature)

and artistic duplicity (Etienne, journalism, clagues). This juxtaposition of antithetical milieux, referred to by Dangelzer as the "choc de milieux"²⁶ in Balzac, is the logical consequence of the cohesive strength and unity given to the personal living space of each character, and provides the fundamental structural basis for the entire novel. Unlike the subjective, static, and non-organic juxtapositions of antithetical milieux in Chateaubriand, "les deux rives du Meschacebê," for example, those in Illusions Perdues are objective, dynamic, and organic. They are, in addition, highly particularized spatial structures directed to the mimetic imagination of the reader and set in motion by the characteristically success-oriented characters created by Balzac. Significantly, one of the opposing milieux in this series of mimetic diptychs of which Illusions Perdues is composed emerges triumphant, a necessity, as Dangelzer maintains, in the Balzacian universe: "Mais que cette lutte soit extérieure ou intérieure, il faut que la victoire soit tranchante, irrévocable, car elle a un sens social pour l'esprit et les mœurs de l'époque." ²⁷

In addition to using tripartite form and juxtaposed antithetical milieux, Balzac structures the ostensibly disordered fictional reality of Illusions Perdues by the use of flash backs and the "longue journée." These last two

fictional techniques, unlike tripartite form and juxtaposed antithetical milieux, not only spatially but also temporally structure the fictional universe created by Balzac. Just as particular landscapes in Illusions Perdues are endowed by Balzac with a spatial and temporal dimension analogous to that of empirical reality, as we have demonstrated above, so too the novel itself seen as an autonomous aesthetic phenomenon is endowed with a spatial and temporal dimension not unlike that of contemporary France. The fictional universe of Illusions Perdues has an organic temporal dimension, as we will demonstrate below, because of Balzac's use of flash backs and the "longue journée." The most remarkable "longue journée" in Illusions Perdues, perhaps in the entire Comédie Humaine, occurs when Lucien de Rubempré meets Etienne Lous-teau for the first time. The seventy-four page account of their activities during one day (p. 227, line 26--p. 301, line 41), encyclopedic in scope, represents, for all intents and purposes, a minute by minute account of Lucien's thoughts and actions from his meeting with Etienne in the late afternoon at Flicoteaux's to his bacchanalian stupor and subsequent loss of consciousness at 2 AM in Coralie's apartment. That being the case, the "longue journée," which appears to be a Balzacian invention, represents a significant enrichment of the Renaissance system of aesthetics. As Francastel has demonstrated,²⁸ the Renaissance system of

artistic organization was primarily concerned with the representation of depth in space. Beginning with Balzac, depth in time, temporal three-dimensionality, becomes equally as important as depth in space. As the fictional creations of Balzac amply demonstrate, they are in fact inseparable when any given fictional reality is intended as a representation, analogous in every respect, of contemporary society. This discovery, as subsequent chapters of this study will demonstrate, is epochal in significance. Without this discovery by Balzac, an enrichment to the spatial legacy of the Renaissance which would thereafter be regarded as a necessity in the representation of empirical reality within the genre of the novel, the naturalistic achievements of Flaubert and Zola, would not be possible.

Closely related to the fictional technique of the "longue journée," both in structure and in effect, is the flash back. By means of these two techniques, Balzac, from his omniscient authorial stance, underlines the temporal quality of the highly structured spatial reality of Illusions Perdues. With the "longue journée" the temporal progression of the narrative is decelerated. With the flash back the linear movement of the narrative is momentarily interrupted so that the author may supply necessary information which, for reasons of narrative clarity and logic, has been withheld. In addition, both of these techniques in Illusions

Perdus underline Balzac's attempt to convey within a fictional context a comprehensive and mimetic portrait of empirical reality. The most noteworthy example of the use of flash back in Illusions Perdus is found in Part III of the novel, the eighty-six page flash back which recounts the activities of David Séchard in Angoulême during the eighteen months that Lucien has been in Paris (from page 452, line 37 to page 538, line 29). It begins as follows:

Pendant que le vénérable ecclésiastique monte les rampes d'Angoulême, il n'est pas inutile d'expliquer le labyrinthe d'intérêts dans lequel il allait mettre le pied. Après le départ de Lucien, David Séchard, ce boeuf courageux et intelligent comme celui que les peintres donnent pour compagnon à l'évangéliste, voulut faire la grande et rapide fortune qu'il avait souhaitée; moins pour lui que pour Eve et pour Lucien, un soir, au bord de la Charente, assis avec Eve sur le Barrage quand elle lui donna sa main et son coeur.... (p. 452)

Inasmuch as there is a temporal quality to both the "longue journée" and the flash back, a quality which is concomitant with a mimetic portrait of the spatial structure of empirical reality, they are related to Balzac's use of reappearing characters within the fictional universe of La Comédie Humaine. This last technique, which according to Philippe Bertaut was first used in 1834 by Balzac in Père Goriot,²⁹ necessarily allows the author to transcend the immediate sphere of an individual fictional creation. Given the fact that the spatial and temporal context of

each novel in La Comédie Humaine is precisely fixed and that that structure is inseparable from the characters that inhabit it, it is inevitable that certain fictional characters will emerge at a given time as the principal players and that others will play a more or less secondary role. The secondary characters, however, from one novel to the next, can move from a secondary to a primary position. Rastignac, Blondet, Nathan, Henry de Marsay and La Duchesse de Langeais, for example, are secondary characters in Illusions Perdues. In other novels of La Comédie Humaine, however, they are the principal players. E. Preston has made the following statistical observations about reappearing characters in La Comédie Humaine: "Of the 2,000 characters in La Comédie Humaine, 460 recur in several novels. Henry de Marsay, for example, appears in 25 different works and in Splendeurs et Misères des Courtisanes alone 155 reappear, who also play a more or less prominent role in other parts of the cycle." ³⁰ As a result of Balzac's use of this fictional technique there is a strong sense of unity and coherence, not only within the individual novels of La Comédie Humaine, but also within the entire series. Just as man and his milieu are interdependent and inseparable in the Balzacian universe, as our examination of landscape in Illusions Perdues has shown, so too are the novels of which

La Comédie Humaine is composed mutually interdependent, organically united and internally self-generating. That being the case, each novel of La Comédie Humaine, when seen in conjunction with the rest of the series, represents one aspect or scene of a comprehensive mimetic portrait of the Restoration and the reign of Louis-Philippe. Significantly, the six major divisions of La Comédie Humaine are called "scènes" by Balzac in the "Avant Propos" of 1842: Scènes de la vie privée, Scènes de la vie de province, Scènes de la vie parisienne, Scènes de la vie politique, Scènes de la vie militaire, and Scènes de la vie de campagne. There is, therefore, as Lukács suggests, a cyclical interdependence of the novels in Balzac's novelistic series produced by means of the use of reappearing characters: "Balzac's world, like Hegel's, is a circle consisting entirely of circles." 31

The conception of space and art utilized by Balzac in Illusions Perdues is, then, that of the Renaissance. As we have demonstrated, both the natural and the man-made environments in Illusions Perdues, as well as the novel itself seen as an autonomous aesthetic phenomenon, are constructed on the basis of principles of spatial organization in art established during the Renaissance. The landscapes described within that spatial framework, as well as the content of the entire novel, are, in no manner, illustrative of the pathetic

fallacy. Rather, they are endowed by Balzac with sociological and historical significance. Our understanding of man, nature, and the transactions between man and the natural world is thus greater. Just as the material and moral realms in the coherent and harmonious universe created by Balzac are inseparable, so too are the fictional reality of La Comédie Humaine and its historical prototype--the Restoration and the reign of Louis-Philippe³²--inseparable. This fusion of the fictional universe of Illusions Perdues with the spatial and temporal structure of contemporary history, as we have demonstrated, significantly enriched the spatial and aesthetic heritage of the Renaissance--depth in space and depth in time are not only concomitant but imperative in the naturalistic representation of organic actuality within the genre of the novel. That the Renaissance conception of space was regarded as a valid basis for the creation of art by Balzac's greatest contemporary, Stendhal, can be determined by examining in detail La Chartreuse de Parme.

FOOTNOTES

¹ Honoré de Balzac, Illusions Perdues (Paris: Editions Gallimard, 1962), pp. 39-40. All subsequent references to Illusions Perdues will be to this Gallimard edition and will be placed in the text.

² See especially the following: F. Baldensperger, Orientations étrangères chez Honoré de Balzac (Paris: Champion, 1972); Garnet Rees, "The Influence of Science on the Structure of the Novel in the Nineteenth Century," Proceedings of the Sixth Triennial Congress of the International Federation for Modern Languages and Literatures (Oxford: Blackwell, 1955).

³ A. J. Mount, The Physical Setting in Balzac's Comédie Humaine (Hull: University of Hull Press, 1966), p. 20.

⁴ Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. Willard R. Trask (Princeton: Princeton University Press, 1953), pp. 470-73. Auerbach discusses this point in his discussion of the Pension Vauquer and Madame Vauquer.

⁵ Honoré de Balzac, Oeuvres Complètes I (Paris: Lévy, 1870), p. 5.

⁶ Auerbach, p. 473.

⁷ Joan-Yvonne Dangelzer, La Description du milieu dans le roman français de Balzac à Zola (Paris: Presses Modernes, 1938), p. 58.

⁸ _____, p. 64.

⁹ Mount, p. 50.

¹⁰ Jean-Luc Steinmetz, "L'eau dans la Comédie Humaine," L'Année Balzacienne, (1969), 3-29.

¹¹ Mount, p. 32.

¹² Joseph Frank, "Spatial Form in Modern Literature," Sewanee Review, 53 (July-September 1945), 646-47.

¹³ Otto Fischer, "Landscape as Symbol," Landscape, 4 (Spring 1955), 29.

¹⁴ Frank, p. 650.

¹⁵ Balzac, Oeuvres Complètes I, p. 14.

- 16 Auerbach, p. 480.
- 17 George Lukacs, Studies in European Realism (London: Hillway Publishing Co., 1950), pp. 38-39.
- 18 Morton W. Bloomfield, "Distance and Predestination in Troilus and Criseyde," PMLA, 72 (March 1957), 14-26.
- 19 Lukács, p. 22.
- 20 Balzac, Oeuvres Complètes I, pp. 11-12.
- 21 _____, Les Chouans, Pléiade edition VII (Paris: Gallimard, 1955), p. 928.
- 22 _____, La Recherche de l'absolu, Pléiade edition IX (Paris: Gallimard, 1950), p. 474.
- 23 _____, Oeuvres Complètes I, p. 29.
- 24 Dangelzer (p. 25) and Steinmetz (p. 23) both discuss this point.
- 25 Lukács, p. 49.
- 26 Dangelzer, p. 41.
- 27 _____, p. 40.
- 28 Pierre Francastel, Peinture et Société (Lyon: Audin, 1951).
- 29 Philippe Bertault, Balzac, (Paris: Hatier, 1962), p. 155.
- 30 Ethel Preston, Recherches sur la technique de Balzac (Paris: Les Presses Modernes, 1926), p. 5 and p. 222.
- 31 Lukács, p. 72.
- 32 That the fictional reality of Illusions Perdues and its historical prototype, the Bourbon Restoration, are inseparable is underlined not only by the spatial form and content of the landscapes described therein and by the structural form and content of the novel itself, but also by the style utilized therein. Each of the following stylistic features utilized in Illusions Perdues underlines the verisimilitude of the representation of contemporary history within the fictional universe of that novel:

- 1) Encyclopedic cataloging style: An accumulative encyclopedic style is a highly useful syntactical configuration

for comprehensively recording every aspect of any given scene, person, or object. The following sentence, containing 18 commas, illustrates this point. It is a description of the claquees and ticket sellers at the Parisian theaters:

"En sortant, Lucien vit défiler devant lui la puante escouade des claqueurs et des vendeurs de billets, tous gens à casquettes, à pantalons mûrs, à redingotes râpées, à figures patibulaires, bleuâtres, verdâtres, boueuses, rabougries, à barbes longues, aux yeux féroces et patelins, tout à la fois, horrible population qui vit et foisonne sur les boulevards de Paris, qui, le matin, vend des chaînes de sûreté, des bijoux en or pour vingt-cinq sous, et qui claque sous les lustres le soir, qui se plie enfin à toutes les fangeuses nécessités de Paris" (p. 362).

In addition to serving as a device for recording comprehensively the particular qualities of a given scene, object or person, the cataloging style of Balzac is also highly useful in recording change, evolution, and sequential action. In the Balzacian universe, a dynamic world modeled on the organic actuality of nineteenth-century French social history, movement in space and time, in fact, is the primary means of self-definition utilized by the fictional characters. Given the fact that Balzac's characters are, at the same time, non-introspective and success-oriented, movement in space and time is necessary not only for success, but for survival as well. Movement as a means of self-definition in Illusions Perdues is illustrated by the following description of the provincial mayor who is invited to a "soirée" at the Bargeton residence:

"Le préfet et le général arrivèrent les derniers, accompagnés du gentilhomme campagnard qui, le matin, avait apporté son mémoire sur les vers à soie chez David. C'était sans doute quelque maire de canton recommandable par de belles propriétés; mais sa tournure et sa mise trahissaient une désuétude complète de la société; il était gêné dans ses habits, il ne savait où mettre ses mains, il tournait autour de son interlocuteur en parlant, il se levait et se rasseyait pour répondre quand on lui parlait, il semblait prêt à rendre un service domestique; il se montrait tour à tour, obsequieux, inquiet, grave, il s'empressait de rire d'une plaisanterie, il écoutait d'une façon servile, et parfois il prenait un air surnois en croyant qu'on se moquait de lui" (p. 87).

- 2) Organic similes: Balzac underlines his belief in a coherent and unified universe in Illusions Perdues by means of what can be referred to as organic similes, that is to say, comparisons in which a fictional character is equated with an animal, bird, or natural phenomenon. As such, the fictional universe of Illusions Perdues is inextricably fused with the organic world of empirical reality. The following examples illustrate this point:

"..... le vieux vigneron, épouvanté déjà par les progrès de la maison Cointet, fondit de Marsac sur la place du Mûrier avec la rapidité du corbeau qui a flairé les cadavres d'un champ de bataille" (p. 28). (All underlining is mine)

"..... Il exprimait si bien sa vie, que ce bonhomme semblait avoir été créé tout habillé; vous ne l'auriez pas plus imaginé sans ses vêtements qu'un oignon sans sa pelure" (p. 17).

- 3) Organic metaphors: As in the above similes, the following metaphors underline Balzac's belief in a coherent and unified universe:

"Le vieux papillon impérial tomba de tout son poids sur le pauvre poète" (p. 57).

"Mme de Bargeton était généralement louée pour les soins qu'elle prodiguait à ce jeune aigle" (p. 63).

- 4) Historical, literary, and mythological similes and metaphors: This figurative language, in addition to increasing the mimetic quality of the novel, underlines the temporal and spatial three-dimensionality therein. This is true in that the fictional characters and universe of Illusions Perdues are, by means of figurative language, placed within the context of history, literary tradition, or mythology. The following examples illustrate this use of figurative language in Balzac:

"Mme Chardon et sa fille Eve croyaient en Lucien comme la femme de Mahomet crut en son mari" (p. 31).

"Mme de Bargeton s'était éprise du Baron d'Angoulême" (p. 83).

"..... à l'assaut de la mode, cette espèce de princesse Tourandote des Mille et un Jours pour qui chacun veut être le prince Calaf" (p. 237).

- 5) Dialectical speech and platitudes: Just as Balzac makes a deliberate effort to portray mimetically the visual reality of the Restoration in Illusions Perdues, so too does he endeavor to portray mimetically the linguistic reality of that historical period within his fictional universe. The speech of Kolb, for example, is recorded by the narrator-historian in the following manner:

"Si matame feut addentre ein bedit guard'hire, che fais bousser eine regonnaissanze dans le gampe ennemi, dit Kolb, et vis ferrez que che m'y gonnais, quoique chaie l'air d'ein Hallemante; gomme che suis ein vrai Vrançais, chai engor te la malice" (p. 215).

Like Dialectical speech, platitudes represent, when utilized within the fictional universe of Illusions Perdues, an effort on the part of Balzac to portray mimetically the linguistic reality of the Restoration. Just as Balzac faithfully records the highly particularized speech of specific characters (Kolb), so does he record the highly particularized speech of a specific social class, the bourgeoisie. Given the fact that these truisms are expressed, for the most part, by the critically detached and omniscient third-person narrator, they represent a subtle form of authorial intervention. This is true in that they represent the moral truths and maxims by means of which the bourgeoisie defines itself. Significantly, these platitudes in Illusions Perdues reveal that the moral code established by Balzac in the fictional universe of his creation is identical to that of its historical prototype, the Bourbon Restoration. The following are representative of Balzac's use of platitudes in Illusions Perdues:

"Les gens généreux font de mauvais commerçants. David était une de ces natures pudiques et tendres qui s'effraient d'une discussion, et qui cèdent au moment où l'adversaire leur pique un peu trop le coeur" (p. 23).

"Le sang-froid de Mme de Bargeton tua les lamentations de la noblesse. Les âmes grandes sont toujours disposées à faire une vertu d'un malheur. Puis dans la persistance à faire un bien où on incrimine, il se trouve d'invincibles attrait: l'innocence a le piquant du vice" (p. 61).

IV

LA CHARTREUSE DE PARME

Only a few months before people had been urging him to give in, to submit to mediocrity, to go to work. But he had known that he was justified in his way of life--and he had stuck it out stanchly. Why, the very friends who had been most unkind had come to respect him, to know he had been right all along. Had not the Lacys and the Merediths and the Cartwright-Smiths called on Gloria and him at the Ritz-Carlton just the week before they sailed?

Great tears stood in his eyes, and his voice was tremulous as he whispered to himself.

"I showed them," he was saying. "It was a hard fight, but I didn't give up and I came through!"

The Beautiful and Damned

F. Scott Fitzgerald

Stendhal's acceptance of the fundamental spatial and aesthetic principles which were rudimentarily established at the time of that change of direction in the history of the arts during the Renaissance is manifest in the form and content of the descriptions of landscape in La Chartreuse de Parme. The Château de Grianta, for example, to which the Marquis del Dongo withdraws during the French occupation of the city of Parma, is summarily described early in the novel as a fifteenth-century castle located on a plateau one hundred and fifty feet above Lago di Como with walls eighty feet high and six feet thick, draw bridges and moats. When Gina Pietranera is invited to live there by the Marquis del Dongo following the death of her husband, however, the Château de Grianta is considered by Stendhal to be more than a non-particularized picturesque structure near Lago di Como. It becomes both for Gina and for Fabrice one of the principal structures in their lives and for that reason is specifically situated within the geographical reality of nineteenth-century Italy. That is to say, it is specifically situated within a limited and three-dimensional spatial system. The Château de Grianta and its environs, "ces lieux ravissants et qui n'ont point de pareils au monde," are spatially situated in the following description of what Gina and Fabrice see as they visit places the duchess knew as a child. Its exact

position in space and its relative position with reference to the surrounding space are (1) implicitly established by Stendhal's use of geographical place names (la villa Melzi, le bois sacré des Sfondrata, le lac de Côme, Lecco, les Alpes) and (2) explicitly established by the following expressions: de l'autre côté du lac, vis-à-vis le château, au-dessus de bois, de tous côtés, situés à mi-côte, au-dessus des sommets des arbres, par-delà ces collines.

Gina se mit à revoir, avec Fabrice, tous ces lieux enchanteurs voisins de Grianta, et si célébrés par les voyageurs: la villa Melzi de l'autre côté du lac, vis-à-vis le château, et qui lui sert de point de vue; au-dessus le bois sacré des Sfondrata, et le hardi promontoire qui sépare les deux branches du lac, celle de Côme, si voluptueuse, et celle qui court vers Lecco, pleine de sévérité: aspects sublimes et gracieux que le site le plus renommé du monde, la baie de Naples, égale, mais ne surpasse point. C'était avec ravissement que la comtesse retrouvait les souvenirs de sa première jeunesse et les comparait à ses sensations actuelles. Le lac de Côme, se disait-elle, n'est point environné, comme le lac de Genève, de grandes pièces de terre bien closes et cultivées selon les meilleures méthodes, choses qui rappellent l'argent et la spéculation. Ici de tous côtés je vois des collines d'inégales hauteurs et que la main de l'homme n'a point encore gâtés et forcés à rendre du revenu.... Les villages situés à mi-côte sont cachés par de grands arbres, et au-dessus des sommets des arbres s'élève l'architecture charmante de leurs jolis clochers. Si quelque petit champ de cinquante pas de large vient interrompre de temps à autre les bouquets de châtaigniers et de cerisiers sauvages, l'oeil satisfait y voit croître des plantes plus vigoureuses et plus heureuses qu'ailleurs. Par-delà ces collines, dont le faite offre des ermitages qu'on voudrait tous habiter, l'oeil étonné aperçoit les pics des Alpes, toujours couverts de neige, et leur austérité sévère lui rappelle des malheurs de la vie ce qu'il en faut pour accroître la volupté présente. L'imagination est

touchée par le son lointain de la cloche de quelque petit village caché sous les arbres.... Le langage de ces lieux ravissants, et qui n'ont point de pareils au monde, rendit à la comtesse son coeur de seize ans. 1

A similar structuring of space is found in the following description of Fabrice sitting on the isolated promontory near the shore of Lago di Como after having visited with his mother and one of his sisters in Belgirate on the right bank of Lago Maggiore. As in the preceding description, Stendhal utilizes geographical place names (Côme, le bourg de Vico, les pics des Alpes, le lac de Garde) as well as the following expressions to both implicitly and explicitly establish the three-dimensionality of the represented scene: à un quart lieue de, à gauche, sur l'extrême bord du lac, au nord et à l'orient du lac, au midi, au fond des gorges.

A un quart lieue de Côme, où la marquise et sa fille devaient s'arrêter pour passer la nuit, il [Fabrice] prit un sentier à gauche, qui, contournant le bourg de Vico, se réunit ensuite à un petit chemin récemment établi sur l'extrême bord du lac. Il était minuit, et Fabrice pouvait espérer de ne rencontrer aucun gendarme. Les arbres des bouquets de bois que le petit chemin traversait à chaque instant dessinaient le noir contour de leur feuillage sur un ciel étoilé, mais voilé par une brume légère. Les eaux et le ciel étaient d'une tranquillité profonde; l'âme de Fabrice ne put résister à cette beauté sublime; il s'arrêta, puis s'assit sur un rocher promontoire. Le silence universel n'était troublé, à intervalles égaux, que par la petite lame du lac qui venait expirer sur la grève.... Déjà l'aube dessinait par une faible lueur blanche les pics des Alpes, qui s'élèvent au nord et à l'orient du lac de Côme. Leurs masses, blanchies par les neiges, même au mois de juin, se dessinent sur l'azur clair d'un ciel toujours pur

à ces hauteurs immenses. Une branche des Alpes s'avancant au midi vers l'heureuse Italie sépare les versants du lac de Côme de ceux du lac de Garde. Fabrice suivait de l'oeil toutes les branches de ces montagnes sublimes, l'aube en éclaircissant venait marquer les vallées qui les séparent en éclairant la brume légère qui s'élevait du fond des gorges.
(pp. 162-164)

It is significant that the spatial system defined by Stendhal in the two preceding examples is not only geographical but also political. In returning to the left bank of Lago Maggiore, Fabrice, at the same time, returns to the Austrian sector. Throughout La Chartreuse de Parme Stendhal underlines his acceptance of the spatial principles formulated at the time of the Renaissance by utilizing highly particularized geographical and spatial structures upon which have been superimposed political ideologies. The spatial dimensions of the Italian political states as well as those of the major political regions of Europe, for example, are as well known to the characters in La Chartreuse de Parme as the sociological and economic dimensions of the fictional universe of Illusions Perdues are known to the fictional characters in that novel. In both cases the characters, with reference to their spatial coordinates, are omniscient. The closed geometric spatial system of the Renaissance in which the laws of perspective are operative, in other words, becomes in Stendhal a political structure. For Stendhal the study of man and nature and of the transactions between man and

the natural world is, then, inextricable from the study of political ideologies and structures. Not only Fabrice but all of the characters in La Chartreuse de Parme are aware at all times of their spatial, and concomitantly political, coordinates. Marietta's guardian, for example, offers the following good advice to Fabrice subsequent to his murdering of Giletti precisely because she is very much aware of the fact that movement in space within the geographic reality of nineteenth-century Italy means movement within a political structure:

Vous feriez mieux d'entrer à pied avec le passeport de Giletti dans votre poche; nous, nous allons nous arrêter un instant, sous prétexte de faire un peu de toilette. Et d'ailleurs, la douane visitera nos effets. Vous, si vous m'en croyez, traversez Casal-Maggiore d'un pas nonchalant; entrez même au café et buvez le verre d'eau-de-vie; une fois hors du village, filez ferme. La police est vigilante en diable en pays autrichien; elle saura bientôt qu'il y a un homme de tué; vous voyagez avec un passeport qui n'est pas le vôtre; il n'en faut pas tant pour passer deux ans en prison. Gagnez le Pô à droite en sortant de la ville, louez une barque et réfugiez-vous à Ravenne ou à Ferrare; sortez au plus vite des Etats autrichiens. Avec deux louis, vous pourrez acheter un autre passeport de quelque douanier, celui-ci vous serait fatal; rappelez-vous que vous avez tué un homme. (p. 198)

Having listened to her advice and recalling what Mosca had told him about returning to the Austrian states, Fabrice burns his own passport and crosses the Casal-Maggiore Bridge. He does so, as the following paragraph will make clear, only after having considered all the possible political mani-

festations of his fleeing in any other direction.

En approchant à pied du pont de bateaux de Casal-Maggiore, Fabrice relisait attentivement le passeport de Giletti. Notre héros avait grand-peur, il se rappelait vivement tout ce que le comte Mosca lui avait dit du danger qu'il y avait pour lui à rentrer dans les Etats autrichiens; or, il voyait à deux cents pas devant lui le pont terrible qui allait lui donner acces en ce pays, dont la capitale à ses yeux était le Spielberg. Mais comment faire autrement? Le duché de Modène qui borne au midi l'Etat de Parme lui rendait les fugitifs en vertu d'une convention expresse; la frontière de l'Etat qui s'étend dans des montagnes du côté de Gênes était trop éloignée; sa mésaventure serait connue à Parme bien avant qu'il pût atteindre ces montagnes; il ne restait donc que les Etats de l'Autriche sur la rive gauche du Pô. Avant qu'on eût le temps d'écrire aux autorités autrichiennes pour les engager à l'arrêter, il se passerait peut-être trente-six heures ou deux jours. Toutes réflexions faites, Fabrice brûla avec le feu de son cigare son passeport; il valait mieux pour lui en pays autrichien être un vagabond que d'être Fabrice del Dongo, et il était possible qu'on le fouillât. (p. 199)

Further evidence of the fact that the spatial system utilized in the construction of the landscapes in La Chartreuse de Parme is not only closed, geometric and unified by the laws of single viewpoint linear perspective, but also is seen by the fictional characters as representing political space is presented by Stendhal throughout the novel. Given the fact that the Italy described by Stendhal represents a conglomerate of strictly defined city states, each characterized by a set of highly particularized beliefs and allegiances, it is not surprising that free movement in space within the fictional universe created by Stendhal is not always per-

mitted. Passports, for example, are required in order to move from one city state to another. Stendhal remarks: ".... en Italie, et surtout aux environs du Pô, tout le monde parle passeport" (p. 210). Border interrogations, smuggling, falsified passports, disguises and clandestine systems of communication (Clélia's fake recitative, p. 355; the coded light signals by means of which Fabrice and Gina communicate at night, p. 351; the secret alphabet of Clélia and Fabrice, p. 351) are commonplace in the Stendhal universe. Just as there are clearly defined spatial boundaries implied by the Renaissance system of aesthetics, so too there are fixed spatial limits in the political reality of early nineteenth-century Italy. Inasmuch as Stendhal endows the inherited spatial legacy of the Renaissance with political connotations, then, he not only enriches and reinforces that spatial and aesthetic system but, at the same time, increases our understanding, as we will demonstrate below, of man and his relationship to the natural world. That Stendhal increases our understanding of the transactions between man and nature can be demonstrated by examining the content of the landscape descriptions in La Chartreuse de Parme.

As in Atala and René, the descriptions of landscape in La Chartreuse de Parme often represent psychological exteriorizations of the state of mind of the fictional

characters. Fabrice and Gina, for example, like René and Atala, subjectively dominate the milieu in which they are found. In the following example Gina Pietranera, having withdrawn to the Château de Grianta, visits again with Fabrice "tous ces lieux enchanteurs voisins de Grianta, et si célébrés par les voyageurs" (p. 35). Her mode of vision, in this instance, is not unlike that of Atala and René. Instead of viewing empirical reality as an end in itself Gina views the natural scene through her state of mind--the mental perspective is that of the Italian Renaissance poets Torquato Tasso and Lodovico Ariosto:

Au milieu de ces collines aux formes admirables et se précipitant vers le lac par des pentes si singulières, je puis garder toutes les illusions des descriptions du Tasse et de l'Arioste. Tout est noble et tendre, tout parle d'amour, rien ne rappelle les laideurs de la civilisation. (p. 35)

Further evidence that the landscape descriptions in La Chartreuse de Parme are often modified by the psychological needs, desires, and aspirations of the fictional characters--a common occurrence in the description of landscape from the Renaissance to the middle decades of the nineteenth century--is found in the scenes dealing with Fabrice's decision to join the armies of Napoleon. Having undergone a certain astrological education under the direction of Abbé Blanès, Fabrice, in the following example, subjectively interprets the appearance of an eagle in the sky as a sign that he,

like the eagle, should set out immediately for Paris. The eagle is not seen as an end in itself, but rather as a sign which, given Fabrice's state of indecision, appears to be a psychological necessity:

Hier soir, il était six heures moins sept minutes, nous nous promenions, comme tu sais, sur le bord du lac dans l'allée de platanes, au-dessus de la Casa Sommariva, et nous marchions vers le sud. Là, pour la première fois, j'ai remarqué au loin le bateau qui venait de Côme, porteur d'une si grande nouvelle. Comme je regardais ce bateau sans songer à l'Empereur, et seulement enviant le sort de ceux qui peuvent voyager, tout à coup j'ai été saisi d'une émotion profonde. Le bateau a pris terre, l'agent a parlé bas à mon père qui a changé de couleur, et nous a pris à part pour nous annoncer la terrible nouvelle. Je me tournai vers le lac sans autre but que de cacher mes larmes de joie dont mes yeux étaient inondés. Tout à coup, à une hauteur immense et à ma droite, j'ai vu un aigle, l'oiseau de Napoléon; il volait majestueusement se dirigeant vers la Suisse, et par conséquent vers Paris. Et moi, aussi me suis-je dit à l'instant, je traverserai la Suisse avec la rapidité de l'aigle, et j'irai offrir à ce grand homme bien peu de chose, mais enfin tout ce que je puis offrir, le secours de mon faible bras. Il voulait nous donner une patrie et il aime mon oncle. A l'instant, quand je voyais encore l'aigle, par un effet singulier mes larmes se sont taries; et la preuve que cette idée vient d'en haut, c'est qu'au même moment, sans discuter, j'ai pris ma résolution et j'ai vu les moyens d'exécuter ce voyage. (pp. 39-40)

Similarly, in the following description of the chestnut tree planted by Fabrice's mother the year that Fabrice was born, Fabrice's psychological needs prevent him from seeing empirical reality as an end in itself. The fact that that tree grows leaves in the very late Winter or early Spring,

où se trouvait Fabrice, en butte aux attentions de MM. les gendarmes lombardo-vénétiens, c'était un véritable enfantillage. "Je suis à une demi-lieue de la frontière, se dit-il enfin, je vais rencontrer des douaniers et des gendarmes faisant leur ronde du matin: cet habit de drap fin va leur être suspect, ils vont me demander mon passeport; or, ce passeport porte en toutes lettres un nom promis à la prison; me voici dans l'agréable nécessité de commettre un meurtre. (p. 179)

Likewise, Fabrice is incapable of appreciating the magnificent facade of his father's castle because of the fact that he has been denounced to the police by his brother Ascagne:

Accablé par ces souvenirs cruels, Fabrice ne marchait plus que d'un pas incertain; il parvint au bord du fossé précisément vis-à-vis la magnifique façade du château. Ce fut à peine s'il jeta un regard sur ce grand édifice noirci par le temps. Le noble langage de l'architecture le trouva insensible; le souvenir de son frère et de son père fermait son âme à toute sensation de beauté, il n'était attentif qu'à se tenir sur ses gardes en présence d'ennemis hypocrites et dangereux. Il regarda un instant, mais avec dégoût marqué, la petite fenêtre de la chambre qu'il occupait avant 1815 au troisième étage. Le caractère de son père avait dépouillé de tout charme les souvenirs de la première enfance.... Fabrice détourna la tête avec horreur. (pp. 166-67)

The fact that Stendhal introduced in the genre of the novel contemporary political ideologies, as we have seen in the above examination of the form and content of particular landscapes in La Chartreuse de Parme, and that Stendhal's fictional characters often define themselves in terms of those practices and ideologies is, as Auerbach suggests, a completely new and historically significant phenomenon. In speaking of Le Rouge et Le Noir Auerbach remarks:

où se trouvait Fabrice, en butte aux attentions de MM. les gendarmes lombardo-vénétiens, c'était un véritable enfantillage. "Je suis à une demi-lieue de la frontière, se dit-il enfin, je vais rencontrer des douaniers et des gendarmes faisant leur ronde du matin: cet habit de drap fin va leur être suspect, ils vont me demander mon passeport; or, ce passeport porte en toutes lettres un nom promis à la prison; me voici dans l'agréable nécessité de commettre un meurtre. (p. 179)

Likewise, Fabrice is incapable of appreciating the magnificent facade of his father's castle because of the fact that he has been denounced to the police by his brother Ascagne:

Accablé par ces souvenirs cruels, Fabrice ne marchait plus que d'un pas incertain; il parvint au bord du fossé précisément vis-à-vis la magnifique façade du château. Ce fut à peine s'il jeta un regard sur ce grand édifice noirci par le temps. Le noble langage de l'architecture le trouva insensible; le souvenir de son frère et de son père fermait son âme à toute sensation de beauté, il n'était attentif qu'à se tenir sur ses gardes en présence d'ennemis hypocrites et dangereux. Il regarda un instant, mais avec dégoût marqué, la petite fenêtre de la chambre qu'il occupait avant 1815 au troisième étage. Le caractère de son père avait dépouillé de tout charme les souvenirs de la première enfance.... Fabrice détourna la tête avec horreur. (pp. 166-67)

The fact that Stendhal introduced in the genre of the novel contemporary political ideologies, as we have seen in the above examination of the form and content of particular landscapes in La Chartreuse de Parme, and that Stendhal's fictional characters often define themselves in terms of those practices and ideologies is, as Auerbach suggests, a completely new and historically significant phenomenon. In speaking of Le Rouge et Le Noir Auerbach remarks:

The characters, attitudes, and relationships of the dramatis personae, then, are very closely connected with contemporary historical circumstances; contemporary political and social conditions are woven into the action in a manner more detailed and more real than had been exhibited in any earlier novel, and indeed in any works of literary art, except those expressly purporting to be politico-satirical tracts. So logically and systematically to situate the tragically conceived life of a man of low social position (as here that of Julien Sorel) within the most concrete kind of contemporary history and to develop it therefrom--this is an entirely new and highly significant phenomenon.²

The landscapes in La Chartreuse de Parme, then, inasmuch as they are often considered by the fictional characters as political and emotional entities and not as ends in themselves, are not unlike the emotional and ecclesiastical landscapes in Atala and René, nor are they unlike the sociological landscapes in Illusions Perdues. In each instance, the landscapes represented within the genre of the novel are constructed on the basis of spatial and aesthetic principles which were established during the Renaissance. They are, at the same time, essentially non-naturalistic in quality since none of the novelists in question consciously attempted to arrive at vérité in the representation of landscape. Like most creative artists from the Renaissance to the middle decades of the nineteenth century, Chateaubriand, Balzac, and Stendhal were primarily concerned with vraiesemblance in the representation of landscape. It is only during the second half of the nineteenth century that vérité in landscape

representation would become the principal objective of creative artists within the genre of the novel. That re-orientation of thought, as subsequent chapters of this study will demonstrate, would result in significant enrichments in the Renaissance aesthetic system, not only with reference to content, but also with reference to the spatial structure of the novel itself.

That Stendhal accepts as a valid basis for the creation of art the primary spatial and aesthetic principles which were rudimentarily established during the Renaissance is also manifest in the form and content of La Chartreuse de Parme, seen as an autonomous aesthetic phenomenon. The over-all structural and spatial frame in La Chartreuse de Parme, for example, is established by Stendhal by means of what, in the broadest sense of the term, can be considered a variation on the "papiers trouvés" convention. This is true in that the primary material contained in that novel, according to the "Avertissement," represents a re-telling by Stendhal of the story of the duchess Sanseverina which was initially told by the nephew of the canon whose house in Padua Stendhal visited towards the end of 1830. In addition, Stendhal has supplemented the nephew's story, as he states in the "Avertissement," on the basis of what he has learned from reading "les annales du bon chanoine qui mentionne quelques-unes des intrigues de

cette cour [Padoue] du temps que la duchesse y faisait la pluie et le beau temps" (p. 13). By means of the "papiers trouvés" convention, Stendhal, like numerous creative artists from the Renaissance to the middle decades of the nineteenth-century, establishes a certain distance, both in space and time, between himself and the material of the novel. In the "Avertissement," which structurally resembles the third-person narrative frames in Atala and René, Stendhal states:

C'est dans l'hiver de 1830 et à trois cent lieues de Paris que cette nouvelle fut écrite; ainsi aucune allusion aux choses de 1839.... Dans le pays où je vais, dis-je à mes amis, je ne trouverai guère de soirées comme celle-ci, et pour passer les longues heures du soir je ferai une nouvelle de votre histoire. (p. 13)

In addition, Stendhal further distances himself from the material contained in La Chartreuse de Parme by explicitly expressing in the "Avertissement" his disapproval of the conduct of the principal characters in the story told by the nephew of the canon, particularly the duchess Sanseverina. He states:

J'avouerai que j'ai eu la hardiesse de laisser aux personnages les aspérités de leurs caractères; mais, en revanche, je le déclare hautement, je déverse le blâme le plus moral sur beaucoup de leurs actions. A quoi bon leur donner la haute moralité et les grâces des caractères français, lesquels aiment l'argent par-dessus tout et ne font guère de péchés par haine ou par amour? Les Italiens de cette nouvelle sont à peu près le contraire. D'ailleurs il me semble que toutes les fois qu'on s'avance de deux cents lieues du midi au nord, il y a lieu à un nouveau

paysage comme à un nouveau roman. L'aimable mère du chanoine avait connu et même beaucoup aimé la duchesse Sanseverina, et me prie de ne rien changer à ses aventures, lesquelles sont blâmables. (p. 14)

The "Avertissement" to La Chartreuse de Parme, then, like the fixed spatial frames in the landscapes described therein, establishes the perspectival or mental framework for the novel itself. That "Avertissement," however, as is well known, is a conventional device utilized by Stendhal to camouflage the autobiographical material in La Chartreuse de Parme. The completely autobiographical nature of La Chartreuse de Parme is well described by Paul Morand as follows:

Fabrice, prince de la jeunesse, à côté de qui Julien Sorel, le calculateur, fait figure de petit vieux, Fabrice, c'était aussi Stendhal, jeune sous-lieutenant au 6^e dragons. Parme, c'était le Milan de ses vingt ans, "ma Lombardie, où se sont placés mes beaux jours." De même la Sanseverina et Clélia, c'étaient la Pietragrua ou Mëtilde, toutes les amours milanaïses de l'auteur; en eux revivait ce milieu italien familier de l'armée française d'occupation, à la fois patriote et collaborateur, adorateur de Napoléon. La Chartreuse, c'était toute la vie de Stendhal, ses souvenirs, ses joies, ses amours, un passé merveilleux qu'il fallait tirer de l'oubli et qui ne reviendrait plus jamais. 3

Notwithstanding the fact that Stendhal establishes a distance between himself and the material of La Chartreuse de Parme, he nevertheless freely interprets historical phenomena for his own purposes. Unlike Balzac in Illusions Perdues, Stendhal embellishes historical events in La Chartreuse de Parme in order to add dramatic intensity to the life of Fabrice del Dongo. This is true in that he reveals not only his prejudices in favor of Fabrice but also those in favor of the age

of the Revolution and of Napoleon. In an article entitled "La Bataille de Waterloo vue par Stendhal et par Victor Hugo," Arthur Bieler demonstrates that whereas Hugo utilizes primarily historical facts in describing the battle of Waterloo in Les Misérables, Stendhal utilizes, in addition to selected historical facts, numerous fictions in describing that same battle in La Chartreuse de Parme. Those fictions, as Bieler suggests, are intended to add dramatic intensity by clearly focusing the action at all times on Fabrice. Bieler states:

Chez Stendhal il y a des individus, des personnages et surtout un personnage, Fabrice. Le récit ne cesse jamais d'être La Chartreuse de Parme, roman d'aventure, roman de bonheur. Waterloo dans Les Misérables est un peu la carte postale dans un album de photos personnelles. Waterloo dans La Chartreuse de Parme est un épisode dans un film passionnant d'événements qui n'ont en commun qu'une seule chose, qu'ils sont tous directement ou indirectement liés à Fabrice del Dongo. ⁴

The over-all structural form utilized by Stendhal in La Chartreuse de Parme similarly underlines Stendhal's acceptance of the fundamental spatial and aesthetic principles which were rudimentarily established at the time of the Renaissance. That spatial and aesthetic system, as we will demonstrate below, is, in many respects, significantly strengthened by the structural form established by Stendhal in La Chartreuse de Parme--a sequential arrangement of highly particularized naturalistic milieux unified, for the most part, both in space and time. That this particular spatial structure first appears in the novels of Stendhal is explained, in part,

at least, by the fact that Stendhal, perhaps more than any of his contemporaries, lamented the passing of the age of the Revolution and of Napoleon. Unlike Balzac, Stendhal, although reasonably successful in adapting himself to the social, economic, and political developments of his time, would not, in the final analysis, compromise his belief in pre-revolutionary principles and Napoleonic ideology. For Stendhal, therefore, the history of France subsequent to the Revolution was a series of calamities which, he hoped, would terminate in 1880 or 1930. Auerbach summarizes Stendhal's attitude towards contemporary society as follows:

Stendhal lived while one earthquake after another shook the foundations of society; one of the earthquakes jarred him out of the everyday course of life prescribed for men of his station, flung him, like many of his contemporaries, into previously inconceivable adventures, events, responsibilities, tests of himself, and experiences of freedom and power; another flung him back into a new everyday which he thought more boring, more stupid, and less attractive than the old; the most interesting thing about it was that it gave no promise of enduring; new upheavals were in the air, and indeed broke out here and there even though not with the power of the first. Because Stendhal's interest arose out of the experiences of his own life, it was held not by the structure of a possible society but by the changes in the society actually given. Temporal perspective is a factor of which he never loses sight, the concept of incessantly changing forms and manners of life dominates his thoughts. 5

Given Stendhal's feelings of historical futility with reference to the constantly changing social, economic and political developments of contemporary history, and given the fact that those developments are at the same time the primary.

subject matter of La Chartreuse de Parme, it is not surprising that the fictional structure utilized by Stendhal in La Chartreuse de Parme is analogous to that of its historical prototype. Just as Stendhal is condemned to live in a post-revolutionary world for which he holds only disgust, so too must Fabrice constantly adapt himself to the external realities of a society which has institutionalized a system of beliefs diametrically opposed to his own most cherished ideals. The principal spatial milieux of which La Chartreuse de Parme is composed are listed below. It is to be noted that Stendhal, unlike Balzac, does not antithetically juxtapose milieux. Rather, he structures La Chartreuse de Parme by means of a sequence of spatial milieux through which Fabrice moves in a linear fashion and which determine his fate. The sequence of spatial milieux of which La Chartreuse de Parme is composed is as follows:

1. Milan:

- A. The French armies arrive on May 15, 1796. Fabrice is born one year later. (pp. 15-22)
- B. The Austrians return in 1798, "i tredici mesi." (pp. 22-23)
- C. The French return to Milan in 1799. Fabrice is two years old. From 1799 to 1813 Fabrice is at the Château de Grianta and at the Jesuit College of Milan. He spends his days hunting and sailing on the lake. Abbé Blanès teaches him latin. (pp. 23-31)
- D. Fabrice and Gina are together at the Château de Grianta; March 7, 1815 at 5:53 P.M. Fabrice learns that Napoleon has left Elba; Fabrice (sixteen and one half years old) decides to join the Napoleonic armies. (pp. 32-40)

2. From Milan to Belgium:

From the Château de Grianta Fabrice travels to Menagio, to Lugano in Switzerland; then through the Saint Gothard pass to Paris, via Pontarlier. From Paris he travels to Belgium where he joins the Napoleonic armies near Maubeuge. Fabrice travels as Joseph Vasi, "marchand de baromètres." (pp. 40-42)

3. From Belgium to Milan:

Fabrice is arrested near Maubeuge and taken to the prison B***; after 33 days in prison he escapes and travels as a hussard, identifying himself as the brother of Captain Teulier's wife; Fabrice in battle for two months; on June 19, 1815 he guards the bridge near the Auberge du Cheval Blanc and is wounded; he then travels to Zonders where he recuperates for 15 days at the Auberge de l'Etrille; two weeks of recuperation in Amiens; he returns to the Château de Grianta via Paris, Geneva, Lausanne and Lugano; he crosses the border disguised as a hunter. (pp. 42-89)

4. From Milan to Naples:

Upon his return to the Château de Grianta, Fabrice learns that he has been denounced by his brother to the police; disguised as a peasant he escapes to Romagnano near Novare in the Piedmont; Fabrice spends three years at the Académie Ecclésiastique de Naples studying theology and doing excavations at Misène. (pp. 89-140)

5. From Naples to Bologna:

Fabrice returns to Parma and the court, where he is a great success; Fabrice falls in love with Marietta Valserra, the mistress of the actor Giletti; Fabrice visits his mother and his sister in Belgirate, a village on the right bank of Lago Maggiore in the Piedmont; Fabrice visits Abbé Blanès; Fabrice travels to within one-half league from the border where he says farwell to his chestnut tree; the next day he returns to Parma via Belgirate and Lago Maggiore; at Sanguigna he directs the excavations opposite Colorno near the main route which goes to Casal-Maggiore from Parma; the first Austrian city on the opposite side of the border is Casal-Maggiore; from Casal-Maggiore he goes to Ferrara where he recuperates from his wounds from his fight with Giletti; Fabrice and Lodovic, disguised as "promeneurs," leave for Bologna. (pp. 140-216)

6. From Bologna to the Citadel of Parma:

Fabrice enters Bologna as Joseph Bossi, theology student; his name is placed on the Austrian black list; Fabrice leaves Bologna and stays in a village near Parma, disguised as the valet of an eccentric English lord; in Parma he is caught by Fausta's lover and is carried through the streets in a torchlight procession; Fabrice escapes and returns to Bologna; Fabrice duels with Fausta's lover, Count ***, and then escapes to Florence where he stays for two months before returning to Bologna; one year after the murder of Giletti Fabrice is captured and sent to the Citadel of Parma. (pp. 216-265)

7. The Citadel of Parma:

On the 135th day of his imprisonment Fabrice is taken for a walk on the promenade of the Farnese tower; on the 173rd day he notices Gina's light signals; after more than 200 days he escapes. (pp. 266-388)

8. From the Citadel of Parma to the Charterhouse of Parma:

Fabrice escapes from the Citadel across the Pô to a small Piedmont village; from there he goes to Locarno, a Swiss port at the end of Lago Maggiore; subsequently he returns to Parma in ecclesiastical attire and hides out in the shed of a chestnut merchant opposite the gate of the Citadel; Fabrice gives himself up and returns to his old room in the Citadel of Parma; he is acquitted and moves into Gina's palace; Fabrice is named "coadjuteur avec future succession"; Fabrice visits Clélia Conti at the Contarini Palace; Fabrice withdraws to the convent of Villeja, ten leagues from Parma; following Clélia's death, Fabrice withdraws to the Charterhouse of Parma, located in the woods near the Pô, two leagues from Sacca. (pp. 388-506)

Each of these tableaux of which La Chartreuse de Parme is composed contains, in addition to specific coordinates in space which relate the fictional universe created by Stendhal to actual aspects of contemporary geography and space, temporal references which further fuse the biography of Fabrice del Dongo with nineteenth-century history. Fabrice's entire life,

even at the moment of his birth, is directly associated with contemporary political events--he is the son of the Marquise del Dongo and Lieutenant Robert, a French soldier who arrived in Milan on May 15, 1796 with the Napoleonic armies. His birth, the event with which La Chartreuse de Parme begins, takes place one year after the arrival of Napoleon in Milan in May 1796. His second birthday, as Stendhal explains, is related to the re-entry of Napoleon into Milan in 1799:

Ascanio del Dongo avait huit ans et Fabrice avait deux lorsque tout à coup, ce général Bonaparte, que tous les gens bien nés croyaient pendu depuis longtemps, descendit du mont Saint-Bernard. Il entra dans Milan; ce moment est encore unique dans l'histoire; figurez-vous tout un peuple amoureux fou. Peu de jours après, Napoléon gagna la bataille de Marengo. Le reste est inutile à dire. (p. 23)

The most remarkable example of this fusion of the temporal structure of the fictional reality created by Stendhal with the temporal structure of contemporary history is found in the scene in which Fabrice learns of Napoleon's return from Elba on February 26, 1815. Not only are the day, month, and year given on which Fabrice learns this news (March 7, 1815), but the exact time at which Fabrice first sees the boat which brings that news. Fabrice states:

Hier soir [le 7 mars 1815], il était six heures moins sept minutes, nous nous promenions, comme tu sais, sur le bord du lac dans l'allée de platanes, au-dessus de la Casa Sommariva, et nous marchions vers le sud. Là, pour la première fois, j'ai remarqué au loin le bateau qui venait de Côme, porteur d'une si grande nouvelle. Comme je regardais ce

bateau sans songer à l'empereur, et seulement enviant le sort de ceux qui peuvent voyager, tout à coup j'ai été saisi d'une émotion profonde. Le bateau a pris terre, l'agent a parlé bas à mon père qui a changé de couleur, et nous a pris à part pour nous annoncer la terrible nouvelle. Je me tournai vers le lac sans autre but que de cacher les larmes de joie dont mes yeux étaient inondés. (p. 39)

What the above examples illustrate (it would be possible to cite numerous others of the same intent in La Chartreuse de Parme) is what Auerbach refers to as the time-perspective in the realistic writings of Stendhal, a perspective which, it will be recalled, results from the Renaissance discovery that the past is not only historically distant but distinct from the present. Auerbach states:

In his realistic writings, Stendhal everywhere deals with the reality which presents itself to him: je prends au hasard ce qui se trouve sur ma route. The reality which he encountered was so constituted that, without permanent reference to the immense changes of the immediate past and without a premonitory searching after the imminent changes of the future, one could not represent it; all the human events in his work appear upon a ground politically and socially disturbed. 6

For Stendhal, as well as for all novelists in France subsequent to Stendhal whose fictional creations fall into the category of what is customarily referred to as realism, spatial and temporal three-dimensionality in art--both of which were theoretically established during the late fifteenth and early sixteenth century but which were not generally utilized in the representation of reality until the middle

decades of the nineteenth century--are not only inseparable but also obligatory within the genre of the novel. The fictional creations of Stendhal, then, embody highly particularized spatial and temporal structures which, almost without exception, are endowed by Stendhal with specific temporal and spatial coordinates which coincide with temporal and spatial structures of contemporary historical time and space. It is for that reason that La Chartreuse de Parme, a chronological statement of the biography of Fabrice del Dongo as he moves through a sequence of spatial milieux, has, as Balzac noted in his enthusiastic review of La Chartreuse de Parme published in 1840, a linear and unrelenting temporal movement. Balzac's remarks in this connection are cited by Lukács as follows:

The persons act, reflect and feel and the drama goes forward all the time. The poet, a dramatist in his thoughts, does not stray from the path to pick up any little flowers; everything has a dithyrambic speed.... Few words suffice M. Beyle; he characterizes his figures by action and dialogue; he does not fatigue the reader with description but hurries forward towards the dramatic climax and achieves it by a word, a single remark. ⁷

Only when he is imprisoned in the Citadel of Parma does Fabrice find momentary refuge from the spatial and temporal structure of nineteenth-century Italy, a structure with which his life is enmeshed. Upon being imprisoned Fabrice significantly remarks:

Est-il possible que ce soit la prison, se dit Fabrice en regardant cet immense horizon de Trévis au mont Viso, la chaîne si étendue des Alpes, les pics couverts de neige, les étoiles, etc., Je conçois que Clélia Conti se plaise dans cette solitude aérienne; on est à mille lieues au-dessus des petites gens et des méchancetés qui nous occupent là-bas.... Mais à propos, se dit Fabrice étonné en interrompant tout à coup le cours de sa pensée, j'oublie d'être en colère! Comment! moi qui avais tant de peur de la prison, j'y suis, et je ne me souviens pas d'être triste! C'est bien le cas de dire que la peur a été cent fois pire que le mal. (pp. 316-317)

Given Fabrice's disgust for the political realities which he must confront outside of the prison and, by extension, for the spatial and temporal structure which they represent, it is not surprising that upon learning of the preparations made by Gina and Count Mosca for his escape, he remarks:

Tout cela est fort beau et fort bien inventé, se dit Fabrice; je dois une reconnaissance éternelle au comte et à la duchesse; ils croiraient peut-être que j'ai eu peur, mais je ne me sauverai point. Est-ce que jamais l'on se sauva d'un lieu où l'on est au comble de bonheur, pour aller se jeter dans un exil affreux où tout manquera, jusqu'à l'air pour respirer? (p. 361)

Fabrice del Dongo, in other words, attempts to avoid being contaminated by the political milieu which he must constantly confront outside of the prison by escaping from life. In this respect Fabrice, as Lukács has determined, resembles both Julien Sorel and Lucien Leuwen:

The fate of these characters [Fabrice del Dongo, Julien Sorel, and Lucien Leuwen] is intended to reflect the vileness, the squalid leathrosomeness of the whole epoch--an epoch in which there is no longer any room for the great, noble-minded descendants of the heroic phase of bourgeois history, the

age of the revolution and Napoleon. All Stendhal's heroes save their mental and moral integrity from the taint of their time by escaping from life. Stendhal deliberately represents the death of Julien Sorel on the scaffold as a form of suicide and Fabrice and Lucien withdraw from life in a similar way, if less dramatically and with less pathos. ⁸

That Stendhal not only works within, but at the same time, reinforces and enriches that spatial and aesthetic system which was formulated at the time of the Renaissance has been demonstrated in the preceding discussion of the form and content of the descriptions of landscape in La Chartreuse de Parme and of the form and content of that novel seen as an autonomous aesthetic phenomenon. That Stendhal, at the same time, transcends the inherited spatial legacy of the Renaissance can be demonstrated by examining three descriptions of landscape in La Chartreuse de Parme in which a new conception of aesthetic form can be seen developing: (1) What Fabrice sees from the bell tower of the church of Abbé Blanès on the feast day of Saint Giovita, (2) What Fabrice sees from the window of the governor's palace on the day he is imprisoned, and (3) What Fabrice sees from the windows of the Farnese prison. In the first of these descriptions Fabrice, at the top of the bell tower of the church of Abbé Blanès on the feast day of Saint Giovita, is endowed by Stendhal with extraordinary visual powers. From that vantage point eighty feet above the ground.

Fabrice with the naked eye sees (a) the gardens and interior courtyard of his father's castle on the dining room balcony of which he perceives sparrows eating breadcrumbs, (b) the religious procession entering and leaving the church eighty feet below him, and (c) both branches of the lake at a distance of several leagues. This description is as follows:

Fabrice chercha un endroit convenable pour voir sans être vu; il s'aperçut que de cette hauteur, son regard plongeait sur les jardins, et même sur la cour intérieure du château de son père.... Il distinguait jusqu'aux moineaux qui cherchaient quelques miettes de pain sur le grand balcon de la salle à manger.... Ce balcon, comme tous les autres balcons du palais, était chargé d'un grand nombre d'orangers dans des vases de terre plus ou moins grands: cette vue l'attendrit; l'aspect de cette cour intérieure, ainsi ornée avec ses ombres bien tranchées et marquées par un soleil éclatant, était vraiment grandiose.... Ses yeux, fixés sur les fenêtres de la chambre de cet homme sévère et qui ne l'avait jamais aimé, se remplirent de larmes. Il frémît, et un froid soudain courut dans ses veines lorsqu'il crut reconnaître son père traversant une terrasse garnie d'orangers, qui se trouvait de plain-pied avec sa chambre; mais ce n'était qu'un valet de chambre. Tout à fait sous le clocher, une quantité de jeunes filles vêtues de blanc et divisées en différentes troupes étaient occupées à tracer des dessins avec des fleurs bleues et jaunes sur le sol des rues où devait passer la procession. Mais il y avait un spectacle qui parlait plus vivement à l'âme de Fabrice: du clocher, ses regards plongeaient sur les deux branches du lac à une distance de plusieurs lieues, et cette vue sublime lui fit bientôt oublier toutes les autres....

"Diable! se dit-il tout à coup, en retirant la tête de la fenêtre, comme s'il eût craint d'être reconnu malgré l'ombre de l'énorme jalousie de bois qui garantissait les cloches de la pluie, voici une entrée de gendarmes, dont quatre sous-officiers, paraissaient dans le haut de la grande rue du village. Le maréchal des logis les distribuait de cent pas en cent pas, le long du trajet que devait parcourir la procession....

Fabrice eut besoin de deux ou trois minutes pour se rappeler que d'abord il était placé à plus de quatre-vingts pieds d'élévation, que le lieu où il se trouvait était comparativement obscur, que les yeux des gens qui pourraient le regarder étaient frappés par un soleil éclatant, et qu'enfin ils se promenaient les yeux grands ouverts dans les rues dont toutes les maisons venaient d'être blanchies au lait de chaux, en l'honneur de la fête de saint Giovita. La procession sortait de l'église, les mortaretti se firent entendre. Fabrice tourna la tête et reconnut cette petite esplanade garnie d'un parapet et dominant le lac, où si souvent, dans sa jeunesse, il s'était exposé à voir les mortaretti lui partir entre les jambes.... (pp. 172-75)

The implications with reference to spatial structure in the preceding description are significant. Inasmuch as the church tower is situated by Stendhal within a highly particularized landscape--it is assigned spatial coordinates within a closed system of space--this description represents an implicit affirmation of the Renaissance aesthetic and spatial system. Yet, it can be argued, it contains spatial elements which indicate that Stendhal is perhaps questioning the validity or usefulness for his purposes of the concept of single viewpoint linear perspective, the concept upon which the entire Renaissance spatial system is founded. This is true in that Fabrice, with the naked eye, is capable of both panoramic and telescopic vision. Stendhal, in this description, like Mark Twain in Captain Stormfield's Visit to Heaven,⁹ distorts the Renaissance space picture. Fabrice, without any physical movement on his part, can perceive multiple visual fields

simultaneously. Since Fabrice sees with equal facility and clarity both the near and the far (telescopic vision), as well as all that which is around him (panoramic vision), his visual mode transcends the limitations of the closed spatial frame of Renaissance aesthetics. This is true, as well, in the description of what Fabrice sees from the esplanade of the Citadel of Parma, a sixteenth century structure, one hundred and eighty feet in height, located by Stendhal at ten leagues south west of the city of Parma. On the day Fabrice is imprisoned he is first taken to the governor's palace; a two-story structure located on the esplanade of the Citadel of Parma. From that aerial vantage point Fabrice sees with equal clarity: (a) the Parma as it flows from the base of the Citadel to the Po at a distance of over four leagues from the city, (b) the countryside near the Citadel, (c) each of the peaks of the Alps in the North of Italy at a distance of over thirty leagues. Likewise, Fabrice's vision is both panoramic and telescopic in the scene in which he looks out of the windows of the Farnese prison, which is about fifty feet in height and, like the governor's palace, is located on the esplanade of the Citadel of Parma. In this instance Fabrice's visual field includes that which is near (Clélia's birds), as well as all that which is around him, with the exception of a small segment

of the horizon to the north west, including both coasts of Italy. Fabrice's visual field is described by Stendhal as follows:

.... la vue qu'on avait de ces fenêtres grillées était sublime: un seul petit coin de l'horizon était caché, vers le nord-ouest, par le toit en galerie du joli palais du gouverneur, qui n'avait que deux étages; le rez-de-chaussée était occupé par les bureaux de l'état-major; et d'abord les yeux de Fabrice furent attirés vers une des fenêtres du second étage, où se trouvaient, dans de jolies cages, une grande quantité d'oiseaux de toutes sortes.... Cette fenêtre de la volière n'était pas à plus de vingt-cinq pieds de l'une des siennes, et se trouvait à cinq ou six pieds en contrebas, de façon qu'il plongeait sur les oiseaux.... Il y avait lune ce jour-là, et au moment où Fabrice entra dans sa prison, au-dessus de la chaîne des Alpes, elle se levait majestueusement à l'horizon à droite vers Trévise. Il n'était que huit heures et demie du soir, et à l'autre extrémité de l'horizon, au couchant, un brillant crépuscule rouge orangé dessinait parfaitement les contours du mont Viso et des autres pics des Alpes qui remontent de Nice vers le mont Cenis et Turin; sans songer autrement à son malheur, Fabrice fut ému et ravi par ce spectacle sublime. (p. 134)

Stendhal, whether consciously or unconsciously, is experimenting with single viewpoint linear perspective within the Renaissance space picture in the preceding three descriptions of what Fabrice sees from an aerial vantage point. Fabrice's viewpoint is multiple, his vision wanders in space, even though he is stationary. Yet what he perceives is described by Stendhal perspectivally. This representation of the near and the far, as well as the use of the panorama, in the landscape descriptions in La Chartreuse de Parme is an excellent illustration of what Alexander Dorner refers to

as the romantic mood. To illustrate what he means by the term romantic mood, Dorner speaks of Pforr's painting Saint George and the Dragon (1809). Pforr, according to Dorner, unlike Raphael upon whose painting Pforr's is based, does not utilize overlapping volumina in order to underline the perspectival space picture. Instead, the components are arranged next to each other in the painting in a planar manner in three-dimensional space. The result is a forward and backward movement because of the juxtaposed planes. Dorner explains this supraspatial movement as follows:

Pforr.... uses in his composition Saint George and the Dragon Raphael's similar picture of 1504 as a model. The white horse, the virgin kneeling back of its tail, the tree in front of her, even the trappings and their patterns are repeated. However, if one looks for the difference between the two pictures, the decisive one is the following: all forms that in Raphael's work run diagonally in space, are in Pforr's painting set in layers that run parallel to the picture plane. Wherever Raphael uses bodily overlappings to emphasize the perspective space picture, they are avoided by Pforr.... Instead of the overlapping boundaries of spatial bodies [as in Raphael] there now evolves [in Pforr] continuous tangential lines and, between them, spatial points isolated in themselves. The painting becomes, thereby, somewhat trompe l'oeil. The more or less plastically arched planes not only lie distributed as surfaces of bodies in perspectival space but hover freely next to one another, thrusting forward and jumping backward at the same time. This is only made possible by the supraspatial contact of their boundary lines.... It does not mean a reduction of the picture from perspectival three-dimensionality to the two-dimensionality of the planar composition, but the lines and the spatial parts in between acquire a new character beyond the normal perspective three-dimensionality. This is the base from which they make-- in the true sense of the word--their "supraspatial"

jumps ("spatial" indicating here the character of the perspective space). 10

In those three landscapes from La Chartreuse de Parme, then, Stendhal has achieved an increase of space beyond the limitations of the three-dimensional perspectival conception of space. Space outside the frontal perspective space view, and space outside the fixed spatial view are considered by Stendhal to belong to the space experience of man. Stendhal's structural innovations in these landscapes do not, it must be understood, deny the Renaissance aesthetic and spatial system. Rather, they represent spatial innovations within that spatial system, innovations which would be further analysed and developed in the course of the nineteenth century and which would ultimately result in the formulation of a new conception of space and art. These attempts on the part of Stendhal to go beyond three-dimensional perspectival space create what Dorner has referred to as the space feeling of romanticism. For Dorner, the romantic concept of space is a transitional stage between old and new concepts of space--between perspectival and aperspectival space. These two concepts are explained by Dorner as follows:

The old space picture is the perspectival one, in which space is seen from a fixed, absolute standpoint, as an infinite, homogenous three-dimensional extension, and the spatial bodies in it as rigidly separated, but in prospect mutually overlapping, massive or transparent volumina. The new space picture is the dynamic one; space is no longer conceived from a rigid, absolute standpoint but from

a multitude of changing relative standpoints, i.e., the new space concept is the result of an interpenetration of different space views, of wandering in space, making the element of time the fourth dimension in space. 11

Such, then, is Stendhal's position with reference to the Renaissance conception of space and art. The usefulness and validity of the inherited spatial and aesthetic legacy of the Renaissance during the second half of the nineteenth century in France can be determined by examining in detail three representative masterworks from that period--Madame Bovary, Le Ventre de Paris, and A Rebours. In our examination of those novels, as in our studies of Atala, René, Illusions Perdues, and La Chartreuse de Parme, we will examine both the form and content of the landscapes represented therein as well as the form and content of those novels themselves, seen as autonomous aesthetic phenomena. During the second half of the nineteenth century in France the Renaissance aesthetic and spatial system was not only further reinforced and supplemented, but also, it is our contention, ultimately rejected as a valid basis for the creation of art.

FOOTNOTES

¹ Stendhal, La Chartreuse de Parme (Paris: Gallimard, 1962), pp. 35-36. All subsequent references to La Chartreuse de Parme will be to this Gallimard edition and will be placed in the text.

² Auerbach, Mimesis, pp. 457-58.

³ Stendhal, La Chartreuse de Parme, Preface by Paul Morand (Paris: Gallimard, 1962), p. 7.

⁴ Arthur Bieler, "La bataille de Waterloo vue par Victor Hugo et par Stendhal," Stendhal Club, 5 (April 15, 1963), 211.

⁵ Auerbach, pp. 461-62.

⁶ _____, pp. 462-63.

⁷ Lukács, Studies in European Realism, pp. 68-69, and p. 74.

⁸ _____, pp. 72-73.

⁹ Edward T. Hall, The Hidden Dimension (Garden City, New York: Doubleday, 1969), pp. 97-98.

¹⁰ Alexander Dorner, "The Romantic Concept of Space," Art International, 10 (1966), 23.

¹¹ _____, p. 23.

-142-

V

MADAME BOVARY

There are two races of people, only two, and they live side by side. His calls mine "neurotic"; mine calls his "stupid." We'll never understand each other, never; and it's madness for us to debate--to lie together in a hot bed in a creepy room--enemies yoked.

Main Street

Sinclair Lewis

That Flaubert accepts the fundamental spatial principles of composition in art formulated during the Renaissance and regards them as a valid basis for the creation of art is manifest in the structural form of the landscape descriptions in Madame Bovary. In the following description of what Charles sees from his window in Rouen, for example, the system of space described is closed, geometric, and unified by the laws of single viewpoint linear perspective. The three-dimensionality of the represented space, it should be noted, is underlined by the expressions en bas, en face, au delà des toits, and là-bas.

Dans les beaux soirs d'été, à l'heure où les rues tièdes sont vides, quand les servantes jouent au volant sur le seuil des portes, il ouvrait sa fenêtre et s'accoudait. La rivière, qui fait de ce quartier de Rouen comme une ignoble petite Venise, coulait en bas, sous lui, jaune, violette ou bleue entre ses ponts et ses grilles. Des ouvriers, accroupis au bord, lavaient leurs bras dans l'eau. Sur des perches partant du haut des greniers, des échevaux de coton séchaient à l'air. En face, au delà des toits, le grand ciel pur s'étendait, avec le soleil rouge se couchant. Qu'il devait faire bon là-bas! Quelle fraîcheur sous le hêtrée! Et il ouvrait les narines pour aspirer les bonnes odeurs de la campagne, qui ne venaient pas jusqu'à lui. ¹

Similarly, in the following description of the Bertaux farm, the stable, the sheep-fold, the barn and the shed--like the trees in the courtyard--are spatially interrelated within a closed system of space:

On approchait des Bertaux. Le petit gars, se coulant alors par un trou de haie, disparut, puis il revint au bout d'une cour en ouvrir la barrière. Le cheval

glissait sur l'herbe mouillée; Charles se baissait pour passer sous les branches. Les chiens de garde à la niche aboyaient en tirant sur leur chaîne. Quand il entra dans les Bertaux son cheval eut peur et fit un grand écart. C'était une ferme de bonne apparence. On voyait dans les écuries, par le dessus des portes ouvertes, de gros chevaux de labour qui mangeaient tranquillement dans des râteliers neufs. Le long des bâtiments s'étendait un large fumier, de la buée s'en élevait, et, parmi les poules et les dindons, picoraient dessus cinq ou six paons, luxe des basses-cours cauchoises. La bergerie était longue, la grange était haute, à murs lisses comme la main. Il y avait sous le hangar deux grandes charrettes et quatre charrues, avec leurs fouets, leurs colliers, leurs équipages complètes, dont les toisons de laine bleue se salissaient à la poussière fine qui tombait des greniers. La cour allait en montant, plantée d'arbres symétriquement espacés, et le bruit gai d'un troupeau d'oies retentissait près de la mare. (pp. 44-45)

The most complete statement of Flaubert's acceptance of closed geometric space in which the laws of single viewpoint linear perspective are operative in Madame Bovary is, perhaps, the description of Yonville-l'Abbaye which is given when Charles and Emma arrive there at the beginning of Part II of the novel. This comprehensive description of Yonville-l'Abbaye, approximately 1,200 words in length, is constructed on the basis of optical or vanishing point perspective. The objects are represented within cubical space so that each object is clearly located in relation to the enclosing space and to the other objects by a system of coordinated lines converging towards a focal point. That description begins as follows:

Yonville-l'Abbaye (ainsi nommé à cause d'une ancienne abbaye de Capucins dont les ruines n'existent même plus) est un bourg à huit lieues de Rouen, entre la route d'Abbeville et celle de Beauvais, au fond d'une

vallée qu'arrose la Rieule, petite rivière qui se jette dans l'Andelle, après avoir fait tourner trois moulins vers son embouchure, et où il y a quelques truites, que les garçons, le dimanche, s'amuse à pêcher à la ligne.

On quitte la grande route à la Boissière et l'on continue à plat jusqu'au haut de la côte des Leux, d'où l'on découvre la vallée. La rivière qui la traverse en fait comme deux régions de physionomie distincte: tout ce qui est à droite est en labour, tout ce qui est à gauche est en herbage. La prairie s'allonge sous un bourrelet de collines basses pour se rattacher par derrière aux pâturages du pays de Bray, tandis que, du côté de l'est, la plaine, montant doucement, va s'élargissant et étale à perte de vue des blondes pièces de blé. L'eau qui court au bord de l'herbe sépare d'une raie blanche la couleur des prés et celle des sillons, et la campagne ainsi ressemble à un grand manteau déplié qui a un collet de velours bordé d'un galon d'argent.

Au bout de l'horizon, lorsqu'on arrive, on a devant soi les chênes de la forêt d'Argueil, avec les escarpements de la côte Saint-Jean, rayés du haut en bas par de longues traînées rouges, inégales; ce sont les traces des pluies, et ces tons de brique, tranchant en filets minces sur la couleur grise de la montagne, viennent de la quantité de sources ferrugineuses qui coulent au delà dans le pays d'alentour.

On est ici sur les confins de la Normandie, de la Picardie et de l'Ile-de-France, contrée bâtarde où le langage est sans accentuation, comme le paysage sans caractère. C'est là que l'on fait les pires fromages de Neufchâtel de tout l'arrondissement, et, d'autre part, la culture y est coûteuse, parce qu'il faut beaucoup de fumier pour engraisser ces terres friables pleines de sable et de cailloux.

Jusqu'en 1835, il n'y avait point de route praticable pour arriver à Yonville; mais on a établi vers cette époque un chemin de grande vicinalité qui relie la route d'Abbeville à celle d'Amiens, et sert quelquefois aux rouliers allant de Rouen dans les Flandres. Cependant, Yonville-l'Abbaye est demeuré stationnaire, malgré ses débouchés nouveaux. Au lieu d'améliorer les cultures, on s'y obstine encore aux herbages, quelques dépréciés qu'ils soient, et le bourg paresseux, s'écartant de la plaine, a continué naturellement à s'agrandir vers la rivière. On l'aperçoit de loin, tout couché en long sur la rive, comme un gardeur de vaches qui fait la sieste au bord de l'eau. (pp. 105-06)

Subsequently, the following buildings and objects are described by Flaubert as Emma and Charles enter the village of Yonville-l'Abbaye: the houses and their yards along both sides of the only road leading into the village, particularly the house of the notary public; the village church, both the interior and the exterior; the market buildings; the city hall; the pharmacy of M. Homais, both the interior and the exterior. Flaubert concludes this comprehensive description of Yonville-l'Abbaye, which we have quoted at some length in order to make perfectly clear our remarks on this scene offered below, with the following statement: "Il n'y a plus ensuite rien à voir dans Yonville" (p. 108)

Each of the separate elements of which this representation of a Norman village is composed, the description of the interior of the village church, for example, represents a closed geometric space described from a stationary position and unified by the laws of single viewpoint linear perspective. As such, Flaubert reinforces the spatial and artistic principles formulated during the Renaissance. At the same time, this description of Yonville-l'Abbaye, when seen as a whole, contains spatial innovations which demonstrate that Flaubert not only reinforces but also enriches the inherited spatial legacy of the Renaissance. Flaubert, like Stendhal in certain descriptions of landscape in La Chartreuse de Parme, experiments with fixed viewpoint linear perspective, the primary

structural principle upon which the Renaissance conception of space is founded. In the descriptions of what Fabrice sees from the church tower, what he sees from the window of the governor's palace, and what he sees from the windows of the Farnese prison in La Chartreuse de Parme, Stendhal enriches the Renaissance spatial and artistic system, as we have demonstrated, by means of telescopic and panoramic vision--modes of vision which introduce movement into the static Renaissance system of space. A similar experimentation with the stationary viewpoint of the Renaissance space picture is manifest in the description of Yonville-l'Abbaye at the beginning of Part II of Madame Bovary. In this instance, it is not the visual field of the stationary spectator which is mobile, as in telescopic and panoramic vision. Rather, it is the spectator himself who is in motion. That being the case, this description of Yonville-l'Abbaye, it can be argued, is essentially a landscape seen by a non-stationary spectator from several vantage points. The principal vantage points from which the reader, like Charles and Emma Bovary, sees the village of Yonville-l'Abbaye are as follows: (1) Yonville seen in relationship to the city of Rouen--Yonville is eight leagues from Rouen and is located in a valley; (2) Yonville seen from "en haut de la côte des Leux"--Yonville is in the valley between the road leading to

Abbeville and the one leading to Beauvais; the Rieule river divides the valley in two; to the East are grain fields and to the West of the river are the farms, the forest of Argueil is straight ahead; the principal road leading into Yonville is the one which joins the Abbeville road with that of Amiens; (3) Yonville seen from "au bas de la côte, après le pont--the houses of Yonville, both the exterior and the interior, located on the road between the bridge and the square; (4) Yonville seen from the entrance to the square--the village church, both the exterior and the interior, the cemetery; (5) Yonville seen from the square--the market buildings, the mayor's office, the inn Le Lion d'Or, the pharmacy of M. Homais. The fact that the village of Yonville-l'Abbaye is described from these five separate viewpoints clearly indicates that Flaubert is experimenting, whether consciously or unconsciously, with single viewpoint linear perspective within the Renaissance space picture. In the closed geometric spatial system of the Renaissance, it will be recalled, the stance of the artist in describing a particular reality, like that of the spectator, is stationary. The represented reality is divided into foreground, middle ground, and background, according to the laws of single viewpoint linear perspective. Movement in space means movement from one of these grounds to another. In the spatial system utilized by Flaubert in this description of

Yonville-l'Abbaye, the viewpoint of Emma and Charles Bovary is mobile. Instead of dividing the represented landscape into three separate grounds--the customary Renaissance practice--Flaubert divides this comprehensive landscape description into five separate tableaux. Each of these tableaux not only represents an independent spatial system described from a fixed point of view and unified by the laws of single viewpoint linear perspective, but also one component of a sequence of tableaux which are spatially and temporally interrelated. These tableaux are related in space and in time in that they represent a sequential statement of what Charles and Emma see at five different times in their linear movement along the road leading into Yonville-l'Abbaye. That being the case, the space picture of the Renaissance is, for all intents and purposes, set in motion. The setting in motion of the Renaissance spatial system by means of a mobile spectator who moves not only through space but also through time, the descriptive technique utilized by Flaubert in this description of Yonville-l'Abbaye is, at the same time, as a subsequent section of this study will demonstrate, the foundation of the tableaux structure of Madame Bovary seen as an autonomous aesthetic phenomenon. The spatial structure of the landscapes represented by Flaubert in Madame Bovary demonstrates, then, that Flaubert not only

accepts but also enriches that spatial and artistic system formulated at the time of the Renaissance. We will now examine the content of the landscapes described by Flaubert within those spatial frames and in so doing learn how Flaubert represents man, nature, and the transactions between man and the natural world within the genre of the novel.

With reference to content, the landscapes in Madame Bovary can be divided into three separate categories: (1) non-naturalistic idealized landscapes, (2) naturalistic landscapes which coincide with Emma's personal needs, desires, and aspirations, and (3) naturalistic landscapes which do not coincide with Emma's personal needs, desires, and aspirations. A significant fact which must be stressed with reference to the content of the landscapes in Madame Bovary is Emma's preference for non-empirical and idealized landscapes and her concomitant rejection of empirical reality unless it coincides with her personal psychic needs. Her preference for emotional and idealized landscapes, as Flaubert explains, is partially the result of her rural environment as a child:

Si son enfance se fût écoulée dans l'arrière-boutique d'un quartier marchand, elle se serait peut-être ouverte alors aux envahissements lyriques de la nature, qui, d'ordinaire, ne nous arrivent que par la traduction des écrivains. Mais elle connaissait trop la campagne; elle savait le bêlement des troupeaux, les laitages, les charrues. Habitée aux aspects calmes, elle se tournait au contraire vers les ac-

cidentés. Elle n'aimait la mer qu'à cause de ses tempêtes, et la verdure seulement lorsqu'elle était clairsemée parmi les ruines. Il fallait qu'elle pût retirer des choses une sorte de profit personnel; et elle rejetait comme inutiles tout ce qui ne contribuait pas à la consommation immédiate de son coeur, --étant de tempérament plus sentimentale qu'artiste, cherchant des émotions et non des paysages. (p. 68)

Given Emma's predilection for emotional landscapes, it is not surprising that she quickly becomes influenced by the old lady who comes to the convent every month to work in the laundry and who brings with her novels that she secretly lends to the older girls. The content of those novels is summarized by Flaubert as follows:

Ce n'étaient qu'amours, amants, amantes, dames persécutées s'évanouissant dans des pavillons solitaires, postillons qu'on tue à tous les relais, chevaux qu'on crève à toutes les pages, forêts sombres, troubles du coeur, serments, sanglots, larmes et baisers, nacelles au clair de lune, rossignols dans les bosquets, messieurs braves comme des lions, doux comme des agneaux, vertueux comme on ne l'est pas, toujours bien mis, et qui pleurent comme des urnes. (pp. 68-69)

Having read these novels, as well as others which the older girls surreptitiously brought into the convent, Emma completely rejects the world of the present, empirical reality, and longs to escape into historical and idealized landscapes. Emma's world view is characterized at this time by Flaubert as follows:

Pendant six mois, à quinze ans, Emma se graissa donc les mains à cette poussière des vieux cabinets de lecture. Avec Walter Scott, plus tard, elle s'éprit de choses historiques, rêva bahuts, salle des gardes, et ménestrels. Elle aurait voulu vivre dans quelque vieux manoir, comme ces châtelaines au long corsage qui, sous le trèfle des ogives, passaient leurs jours, le coude sur la pierre et le menton dans la main, à

regarder venir au fond de la campagne un cavalier à plume blanche qui galope sur un cheval noir. Elle eut dans ce temps-là le culte de Marie Stuart et des vénération enthousiastes à l'endroit des femmes illustres ou infortunées. Jeanne d'Arc, Héloïse, Agnès Sorel, la belle Ferronnière et Clémence Isaure, pour elle, se détachaient comme des comètes sur l'immensité ténébreuse de l'histoire, où sallissaient encore ça et là, mais plus perdus dans l'ombre et sans aucun rapport entre eux, saint Louis avec son chêne, Bayard mourant, quelques férociétés de Louis XI, un peu de Saint-Barthélemy, le panache du Béarnais, et toujours le souvenir des assiettes peintes où Louis XIV était vanté. (p. 69)

Emma's fondness for non-naturalistic landscapes, a preference which she developed in reading historical novels, is further strengthened, as the following description will demonstrate, by the landscape representations she observed in the autograph albums that some of her friends at the convent received as presents and which all of the girls secretly read in the dormitory. The completely non-empirical content of these landscapes in which English ladies are found in idealized or exotic environments, referred to by Flaubert as "paysages blafards des contrées dithyrambiques," (p. 70) is representative of many Western landscapes from the Renaissance to the end of the eighteenth century.

C'était, derrière la balustrade d'un balcon, un jeune homme en court manteau qui serrait dans ses bras une jeune fille en robe blanche, portant une aumônière à sa ceinture; ou bien les portraits anonymes des ladies anglaises à boucles blondes qui, sous leurs grands chapeaux de paille ronds, vous regardent avec leurs grands yeux clairs. On en voyait d'étalées dans des voitures, glissant au milieu des parcs, où un lévrier sautait devant l'attelage que conduisaient au trot deux petits postillons en culotte blanche. D'autres, rêvant sur des sofas près d'un billet décacheté, contemplaient la lune, par la fenêtre entr'

ouverte, à demi drapée d'un rideau noir. Les naïves, une larme sur la joue, becquetaient une tourterelle à travers les barreaux d'une cage gothique, ou, souriant, la tête sur l'épaule, effeuillaient une marguerite de leurs doigts pointus, retroussés comme des souliers à la poulaine. Et vous y étiez aussi, sultans à longues pipes, pâmés sous des tonnelles aux bras des bayadères, djiaours, sabres turcs, bonnets grecs, et vous surtout, paysages blafards des contrées dithyrambiques, qui souvent nous montrez à la fois des palmiers, des sapins, des tigres à droite, un lion à gauche, des minarets tartares à l'horizon, au premier plan des ruines romaines, puis des chameaux accroupis; --le tout encadré d'une forêt vierge bien nettoyée, et avec un grand rayon de soleil perpendiculaire tremblotant dans l'eau, où se détachent en écorchures blanches, sur un fond d'acier gris, de loin en loin, des cygnes qui nagent. (p. 70)

Given Emma's disgust for empirical reality and her admiration for the idealized and romantic landscapes of her convent readings, it is not surprising that, having left the convent, she seeks within the context of empirical reality the equivalent of the fictional landscapes of her readings. Like René, she seeks, above all, a landscape which incarnates happiness:

Il lui [Emma] semblait que certaines lieux sur la terre devaient produire du bonheur, comme une plante particulière au sol qui pousse mal tout autre part. Que ne pouvait-elle s'accouder sur le balcon des chalets suisses ou enfermer sa tristesse dans un cottage écossais, avec un mari vêtu d'un habit de velours noir à longues basques, et qui porte des bottes molles, un chapeau pointu et des manchettes! (p. 72)

Not having found the idealized landscapes of her convent readings in Tostes subsequent to her marriage to Charles Bovary, Emma longs for the faraway places of her romantic and historical readings. For Emma there is a direct relation-

ship not only between distant landscapes and happiness, but also between romantic and exotic landscapes and happiness. Flaubert makes the following remarks about Emma's reaction to her immediate environment in Tostes:

Plus les choses, d'ailleurs, étaient voisines, plus sa pensée s'en détournait. Tout ce qui l'entourait immédiatement, campagne ennuyeuse, petits bourgeois imbéciles, médiocrité de l'existence, lui semblait une exception dans le monde, un hasard particulier où elle se trouvait prise, tandis qu'au delà s'étendait à perte de vue l'immense pays des félicités et des passions. Elle confondait, dans son désir, les sensualités du luxe avec les joies du coeur, l'élégance des habitudes et les délicatesses du sentiment. Ne fallait-il pas à l'amour, comme aux plantes indiennes, des terrains préparés, une température particulière? Les soupirs au clair de lune, les longues étreintes, les larmes qui coulent sur les mains qu'on abandonne, toutes les fièvres de la chair et les langueurs de la tendresse ne se séparaient donc pas du balcon des grands châteaux qui sont pleins de loisirs, d'un boudoir à stores de soie avec un tapis bien épais, des jardinières remplies, un lit monté sur une estrade, ni du scintillement des pierres précieuses, et des aiguillettes de la livrée. (pp. 91-92)

The spatial focal point of Emma's desires, the landscapes which, in her opinion, will doubtless incarnate her personal needs and aspirations, is Paris. Flaubert describes Emma's fantasies about Paris as follows:

Paris, plus vaste que l'Océan, miroitait donc aux yeux d'Emma, dans une atmosphère vermeille. La vie nombreuse qui s'agitait en ce tumulte y était cependant divisée par parties, classée en tableaux distincts. Emma n'en apercevait que deux ou trois qui lui cachaient tous les autres et représentaient à eux seules l'humanité complète. Le monde des ambassadeurs marchait sur des parquets luisants, dans des salons lambrissés de miroirs, autour de tables ovales couvertes d'un tapis de velours à crêpines d'or. Il y avait là des robes à queue, de grands mystères, des angoisses dissimulées sous des sourires. Venait

ensuite la société des duchesses; on y était pâle; on se levait à quatre heures; les femmes, pauvres anges! portaient du point d'Angleterre au bas de leur jupon, et les hommes, capacités méconnues sous des dehors futiles, crevaient leurs chevaux par partie de plaisir, allaient passer à Bade la saison d'été, et, vers la quarantaine enfin, épousaient des héritières. Dans les cabinets de restaurants où l'on soupe après minuit riait, à la clarté des bougies, la foule bigarrée des gens de lettres et des actrices. Ils étaient, ceux-là, prodiges comme des rois, pleins d'ambitions idéales et de délires fantastiques. C'était une existence au-dessus des autres, entre ciel et terre, dans les orages, quelque chose de sublime. Quant au reste du monde, il était perdu, sans place précise et comme n'existant pas. (p. 91)

The moments in Emma's life when she finds within empirical reality landscapes which coincide with her personal needs, desires, and aspirations are not numerous and, for that reason, are particularly significant for Emma. The first coincidence of Emma's yearning for an idealized landscape of the quality of those of her convent readings is the ball at la Vaubyessard. The effect of the ball on Emma's life and her depression subsequent to her return to Tostes are characterized by Flaubert as follows:

La journée fut longue, le lendemain. Elle se promena dans son jardinet, passant et revenant par les mêmes allées, s'arrêtant devant les plates-bandes, devant l'espalier, devant le curé de plâtre, considérant avec ébahissement toutes ces choses d'autrefois qu'elle connaissait si bien. Comme le bal déjà lui semblait loin! Qui donc écartait, à tant de distance, le matin d'avant-hier et le soir d'aujourd'hui? Son voyage à la Vaubyessard avait fait un trou dans sa vie, à la manière de ces grandes crevasses qu'un orage, en une seule nuit, creuse quelquefois dans les montagnes. Elle se résigna pourtant: elle serra pieusement dans la commode sa belle toilette et jusqu'à ses souliers de satin, dont la semelle s'était jaunie à la cire

glissante du parquet. Son coeur était comme eux: au frottement de la richesse, il s'était placé dessus quelque chose qui ne s'effacerait pas. Ce fut donc une occupation pour Emma que le souvenir de ce bal. (pp. 88-89)

Similarly, Emma becomes enthusiastic about the landscape through which she and Rodolphe ride on horseback six weeks after the Comices Agricoles. This landscape, which Emma would have rejected before she fell in love with Rodolphe, is now infused with a new meaning for Emma. As such, it comes up to her expectations of what a landscape ought to be, given her convent readings. Flaubert describes this landscape and Emma's reactions to it in the following manner:

Les ombres du soir descendaient; le soleil horizontal, passant entre les branches, lui éblouissait les yeux. Ça et là, tout autour d'elle, dans les feuilles ou par terre, des taches lumineuses tremblaient, comme si des colibris, en volant, eussent éparpillé leurs plumes. Le silence était partout; quelque chose de doux semblait sortir des arbres; elle sentait son coeur, dont les battements recommençaient, et le sang circuler dans sa chair comme un fleuve de lait. Alors, elle entendit tout au loin, au delà du bois, sur les autres collines, un cri vague et prolongé, une voix qui se traînait, et elle l'écoutait silencieusement, se mêlant comme une musique aux dernières vibrations de ses nerfs émus. Rodolphe, le cigare aux dents, raccomodait avec son canif une des deux brides cassée.

Ils s'en revinrent à Yonville, par le même chemin. Ils revirent sur la boue les traces de leurs chevaux, côte à côte, et les mêmes buissons, les mêmes cailloux dans l'herbe. Rien autour d'eux n'avait changé; et pour elle, cependant, quelque chose était survenu de plus considérable que si les montagnes se fussent déplacées. Rodolphe, de temps à autre, se penchait et lui prenait sa main pour la baiser. (p. 200)

For the first time in her life Emma sees herself as the equal

of the fictional and historical heroines of her convent readings. Flaubert characterizes her state of mind as follows:

Elle se répétait: "J'ai un amant! un amant!" se délectant à cette idée comme à celle d'un autre puberté qui lui serait survenue. Elle allait donc posséder enfin ces joies de l'amour, cette fièvre du bonheur dont elle avait désespéré. Elle entraînait dans quelque chose de merveilleux où tout serait passion, extase, délire; une immensité bleuâtre l'entourait, les sommets du sentiment étincelaient sous sa pensée, l'existence ordinaire n'apparaissait qu'au loin, tout en bas, dans l'ombre entre les intervalles de ces hauteurs.

Alors elle se rappela les héroïnes des livres qu'elle avait lus, et la légion lyrique de ces femmes adultères se mit à chanter dans sa mémoire avec des voix de soeurs qui la charmaient. Elle devenait elle-même comme une partie véritable de ces imaginations et réalisait la longue rêverie de sa jeunesse, en se considérant dans ce type d'amoureuse qu'elle avait tant envié. D'ailleurs, Emma éprouvait une satisfaction de vengeance. N'avait-elle pas assez souffert! Mais elle triomphait maintenant, et l'amour, si longtemps contenu, jaillissait tout entier avec des bouillonnements joyeux. Elle le savourait sans remords, sans inquiétude, sans trouble. (pp. 201-02)

In a like manner, Emma sees herself as belonging to a fictional reality--and not empirical reality--in the opera house in Rouen when she and Charles attend a performance of Lucia di Lammermoor:

Elle se retrouvait dans les lectures de sa jeunesse, en plein Walter Scott. Il lui semblait entendre, à travers le brouillard, le son des cornemuses écossaises se répéter sur les bruyères. D'ailleurs, le souvenir du roman facilitant l'intelligence du libretto, elle suivant l'intrigue phrase à phrase, tandis que d'insaisissables pensées qui lui revenaient se dispersaient aussitôt sous les rafales de la musique. Elle se laissait aller au bercement des mélodies et se sentait elle-même vibrer de tout son être comme si les archets des violons se fussent promenés sur ses nerfs. Elle n'avait pas assez d'yeux pour contempler les costumes, les décors, les personnages, les arbres

peints qui tremblaient quand on marchait, et les toques de velours, les manteaux, les épées, toutes ces imaginations qui s'agitaient dans l'harmonie comme dans l'atmosphère d'un autre monde. (pp. 263-64)

Just as empirical reality is embellished from Emma's point of view by her love for Rodolphe, so too is it embellished by her love for Léon. The city of Rouen, for example, formerly only a provincial city from Emma's point of view, becomes a landscape of love when she goes there for three days to see Léon. Towards evening Emma and Léon emerge from their hotel room and dine on an island in the middle of the river. At that time they are compared to two Robinson Crusoes in the midst of nature. Not only is the city of Rouen transformed into a landscape of love and enchantment by Emma's emotional state, it becomes, as well, a fictional reality--a painting, an ancient Babylon. As Emma approaches Rouen on a given Thursday in L'Hirondelle, ostensibly to take her piano lesson, she suddenly perceives the entire city of Rouen in front of her. The city and Emma's state of mind as she enters the old Norman capital are described by Flaubert as follows:

Puis, d'un seul coup d'oeil, la ville apparaissait. Descendant tout en amphithéâtre et noyée dans le brouillard, elle s'élargissait au delà des ponts, confusément. La pleine campagne remontait ensuite d'un mouvement monotone, jusqu'à toucher au loin la base indécise du ciel pâle. Ainsi vu d'en haut, le paysage tout entier avait l'air immobile comme une peinture; les navires à l'ancre se tassaient dans un coin; le fleuve arrondissant sa courbe au pied

des collines vertes, et les îles, de formes oblongue, semblaient sur l'eau de grands poissons noirs arrêtés. Les cheminées des usines poussaient d'immenses panaches bruns qui s'envolaient par le bout. On entendait le ronflement des fonderies avec le carillon clair des églises qui se dressaient dans la brume. Les arbres des boulevards, sans feuilles, faisaient des broussailles violettes au milieu des maisons, et les toits, tout reluisants de pluie miroitaient inégalement, selon la hauteur des quartiers. Parfois un coup de vent emportait les nuages vers la côte Sainte-Catherine, comme des flots aériennes qui se brisaient en silence contre une falaise.

Quelque chose de vertigineux se dégageait pour elle de ces existences amassées, et son coeur s'en gonflait abondamment, comme si les cent vingt mille âmes qui palpaient là eussent envoyé toutes à la fois la vapeur des passions qu'elle leur supposait. Son amour s'agrandissait devant l'espace, et s'emplissait de tumultes aux bourdonnements vagues qui montaient. Elle le reversait au dehors, sur les places, sur les promenades, sur les rues, et la vieille cité normande s'étalait à ses yeux comme une capitale démesurée, comme une Babylone où elle entrait. (pp. 307-08)

Having found, then, a landscape of love comparable to those in her historical and romantic readings, Emma becomes, not only in her own eyes but also for Léon, a fictional heroine:

Par la diversité de son humeur, tour à tour mystique ou joyeuse, babillarde, taciturne, emportée, nonchalante, elle allait rappelant en lui mille désirs, évoquant des instincts ou des réminiscences. Elle était l'amoureuse de tous les romans, l'héroïne de tous les drames, le vague elle de tous les volumes de vers. Il retrouvait sur ses épaules la couleur ambrée de l'odalisque au bain; elle avait le corsage long des châtelaines féodales; elle ressemblait aussi à la femme pâle de Barcelone, mais elle était par-dessus tout Ange! (p. 310)

The moments in Emma's life during which she finds herself in a naturalistic landscape which, because of her state of mind at the time, becomes a fictional reality, however, are not numerous. With the exception of the landscapes

discussed above (Emma at the ball at la Vaubyessard, Emma riding with Rodoppe in the country, Emma at the opera with Charles, Emma with Léon in Rouen), empirical landscapes which are embellished and transformed by Emma's state of mind into idealized landscapes comparable to those in her convent readings, Emma is at all time surrounded by a series of empirical landscapes which do not coincide with her psychic needs and with which she is in a state of disharmony. The fact that Madame Bovary is composed entirely of a series of empirical landscapes which are repugnant to Emma, with the exception of those discussed above, is the result, it can be demonstrated, not only of Flaubert's choice of subject matter for the novel, but also of the method of observation and description utilized in writing that novel. That method, at the same time, clearly reveals Flaubert's point of view with reference to man, nature, and the transactions between man and the natural world.

The circumstances surrounding Flaubert's choice of the story of Eugène Delamare as the primary material of his novel are well known. Having been severely criticized by his friends Louis Bouilhet and Maxime du Camp for the effusive lyricism of the first draft of La Tentation de Saint Antoine, Flaubert, as Du Camp reports in his Souvenirs Littéraires, accepted the suggestion made by Bouilhet that he write the story of Delamare--a country doctor from the town

of Ry, near Rouen, whose wife Delphine, after love affairs with a gentleman farmer and a law clerk, had taken poison. In order to write that story, then, Flaubert, first of all, had to observe and describe the milieu in which the story would take place. Unlike the settings of Atala, René, La Chartreuse de Parme, and La Tentation de Saint Antoine, for example, which were chosen because of their associative value, the setting of Madame Bovary is the prosaic reality of contemporary provincial France. Before examining the representation of that reality in Madame Bovary, however, we must first consider the method of observation and description utilized by Flaubert in the writing of Madame Bovary.

A significant fact which must be underlined initially in this examination of Flaubert's method of observation and description is that the representations of empirical reality in Madame Bovary are the result of direct observation of nature. No other writer before him observed empirical reality as did Flaubert. His travels both in France and through the Eastern Mediterranean countries are well known, as are the travel notes made during those trips. Bart contrasts the descriptions of empirical reality in Chateaubriand, Barrès, and Hugo with those in Flaubert, pointing out, at the same time, their individual qualities

as observers of the natural scene. Bart states:

His [Flaubert's] power does not lie in the broad scintillating evocations of a Chateaubriand, who remembered and described the generalities of a landscape, its major colors and aspects, in order to render its tonality. Nor is his the effort of a Barrès to find himself in the scene before him, nor, again, is it the brilliantly colored vision of a Hugo, adding to the natural beauty of a scene a fictitious one gained by an artful juxtaposing of elements from many views in a composite unknown to nature. Rather, through years of practice, he strove to sharpen his powers of observation so as to be able to discern what there was of art in the natural scene before him: its volumes, its coloring, its atmosphere, its illuminations. In these he learned to discover that truth to nature which constituted for him the only valid beauty. He neither added nor arranged but learned instead to see more fully what others merely looked at. ²

Flaubert, in other words, like John Ruskin, viewed empirical reality as an end in itself. In Volume III of Modern Painters Ruskin contrasts the medieval and Greek point of view with reference to nature to that of his contemporaries as follows:

Whereas the mediaeval man never painted a cloud, but with the purpose of placing an angel in it; and the Greek never entered a wood without expecting to meet a god in it; we should think the appearance of an angel in the cloud wholly unnatural, and should be seriously surprised by meeting a god anywhere. Our chief ideas about the wood are connected with poaching. We have no belief that the clouds contain more than so many inches of rain or hail, and from our ponds and ditches we expect nothing more diving than ducks and watercresses. ³

Having observed directly empirical reality, Flaubert then objectively noted the significant details of that scene, details which must necessarily be recorded in order to faithfully evoke that observed reality. In this respect Flaubert

is unlike both Zola and the Goncourt brothers who, having observed empirical reality as an end in itself, sought to evoke accurately that scene through direct transcription of all of the details. Zola and the Goncourt brothers attempted to present, in other words, as subsequent chapters of this study will demonstrate, a daguerrotype. Flaubert, on the other hand, attempted to present a tableau of essential characteristics. Canu describes Flaubert's method as follows: "S'il [Flaubert] se condamne à l'observation attentive des détails les plus plats, c'est un tableau qu'il entend nous mettre sous les yeux et non une daguerrotype." ⁴ Flaubert presents, then, a tableau of essential characteristics which, without being photographic, accurately evokes the reality directly observed by Flaubert. If the reader is to visualize that observed reality he must, therefore, as Canu suggests, read Flaubert's descriptions of empirical reality both attentively and intelligently:

Comme tous ceux qui connaissent intimement une réalité complexe, il [Flaubert] sait être sobre; il se rend compte que trop de détails, loin de nous aider, nous embarrasseraient. Il laisse toujours une grande part à l'indéterminé, soit que l'objet lui-même le soit, et doive le rester, soit que seul un effort d'imagination personnelle, excité par quelques traits bien choisis, puisse recréer en chacun de nous la vision voulue. Il attend ainsi du lecteur une collaboration active, mais il dirige celle-ci et l'empêche de dévier. ⁵

Flaubert's first successful use of that method of observation and description is found, as Parvi has determined, in Par les

champs et par les grèves, written in 1847:

Par les champs.... donne une peinture d'une des provinces françaises situées au Nord-Ouest. Elle renferme un monde réel et varié, recréé par un homme jeune et sensible, jouissant d'une extraordinaire maturité intellectuelle. Toute la Bretagne entre dans le champ visuel de l'écrivain: ses oeuvres d'art et ses monuments, son paysage de campagne et de ville, ses habitants et leurs demeures. Cette réalité bretonne loin d'être cataloguée ou photographiée, se reflète dans le miroir des impressions subies par un individu qui fait son choix, y met de l'ordre selon ses goûts, les vit et les repense. Il crée ainsi sa propre vision artistique d'un monde, ce qui détermine le sens de l'ouvrage. ⁶

That same method of observation and description is successfully utilized by Flaubert, as numerous literary historians and geographers have demonstrated,⁷ in Madame Bovary. In an exhaustive study done in 1933, Jean Canu studies in great detail what he refers to as "la couleur normande" of Madame Bovary, with the specific objective of determining how accurately Flaubert represents nineteenth-century Normandy in that novel.⁸ Descriptions such as the two listed below are representative of the kind examined by Canu. In the first, Homais describes the climate of Yonville-l'Abbaye for Charles Bovary:

Le climat, pourtant, n'est point, à vrai dire, mauvais, et même nous comptons dans la commune quelques nonagénaires. Le thermomètre (j'en ai fait les observations) descend en hiver jusqu'à quatre degrés et, dans la forte saison, touche vingt-cinq, trente centigrades tout au plus ce qui nous donne vingt-quatre Réaumur au maximum, ou autrement cinquante-quatre Fahrenheit (mesure anglaise), pas davantage! -- et, en effet, nous sommes abrités des vents du nord par la forêt d'Argueil d'une part; des vents d'ouest par la côte Saint-Jean de l'autre; et cette chaleur

cependant, qui à cause de la vapeur d'eau dégagée par la rivière et la présence considérable de bestiaux dans les prairies, lesquels exhalent, comme vous savez, beaucoup d'ammoniaque, c'est-à-dire azote, hydrogène et oxygène (non, azote et hydrogène seulement), et qui, pompant à elle l'humus de la terre, confondant toutes ces émanations différentes, les réunissant en un faisceau, pour ainsi dire, et se combinant de soi-même avec l'électricité répandue dans l'atmosphère, lorsqu'il y en a, pourrait à la longue, comme dans les pays tropicaux, engendrer des miasmes insalubres; --cette chaleur, dis-je, se trouve justement tempérée du côté d'où elle vient ou plutôt d'où elle viendrait, c'est-à-dire du côté sud, par les vents de sud-est, lesquels, s'étant rafraîchis d'eux-mêmes en passant sur la Seine, nous arrivent quelquefois tout d'un coup, comme des brises de Russie! (p. 117)

In the following example the houses along the principal street of Yonville-l'Abbaye are described by Flaubert:

Au bas de la côte, après le pont, commence une chaussée plantée de jeunes trembles, qui vous mène en droite ligne jusqu'aux premières maisons du pays. Elles sont encloses de haies, au milieu de cours pleines de bâtiments épars, pressoirs, charretteries et bouilleries disséminés sous les arbres touffus portant des échelles, des gaules ou des faux accorchées dans leur branchage. Les toits de chaume, comme des bonnets de fourrure rabattus sur des yeux, descendent jusqu'au tiers à peu près des fenêtres basses, dont les gros verres bombés sont garnis d'un noeud dans le milieu, à la façon des culs de bouteilles. Sur le mur de plâtre que traversent en diagonale des lam-bourdes noires s'accroche parfois quelque maigre poirier, et les rez-de-chaussée ont à leur porte une petite barrière tournante pour les défendre des poussins, qui viennent picorer, sur le seuil, des miettes de pain bis trempé de cidre. Cependant les cours se font plus étroites, les habitations se rapprochent, les haies disparaissent; un fagot de fougères se balance sous une fenêtre au bout d'un manche à balai; il y a la forge d'un maréchal et ensuite un charron avec deux ou trois charrettes neuves, en dehors, qui empiètent sur la route. Puis, à travers une claire-voie, apparaît une maison blanche au delà d'un rond de gazon que décore un Amour, le doigt posé sur la bouche; deux vases en fonte sont à chaque bout du perron; des panonceaux brillent à la porte; c'est la maison du notaire, et la plus belle du pays. (pp. 106-07)

Canu has compared descriptions of empirical reality such as the two preceding examples with several geographical, sociological and anthropological studies, most notably that of Jules Sion entitled Les Paysages de la Normandie Orientale, and has determined that--the following is only a partial listing-- the meteorological conditions, the geological formations, the animals, the agricultural products, Emma's wedding, the Comices Agricoles, the city of Rouen, the urban architecture, the Rouen cathedral, the geographical names, the vocabulary, the customs and mores, and the village of Tostes, as they appear in Madame Bovary, are all accurate representations of nineteenth-century Normandy. Canu concludes his study of the representations of empirical reality in Madame Bovary with the following statement: "Nous avons vu que dans l'ensemble, les renseignements des géographes et des érudits ne contredisent pas les descriptions du romancier. Derrière chaque indication de celui-ci, il est généralement possible de mettre un fait dûment constaté, une observation scientifique." 9

Given the method of observation and description utilized by Flaubert in writing Madame Bovary, it is inevitable that Emma's life appears directly associated with a specific landscape. That this is, in fact, Flaubert's intention is underlined by Canu as follows: "Flaubert veut en effet que l'histoire d'Emma Bovary nous semble une vie

vraie, mêlée à d'autres vies également vraies, racinée comme celles-ci à un certain sol et non pas un conte en l'air, une vaine fiction romanesque."¹⁰ The life of Emma Bovary is not only directly related to a specific landscape, it is, at the same time, inseparable from that landscape. Canu significantly remarks:

Enveloppée d'un paysage bien déterminé et de coutumes précises, Emma n'est pas un ange en dépit des fadeurs romantiques de Léon, ni une créature satanique, comme elle serait parfois tentée de croire, mais une paysanne cauchoise qui s'est transformée en bourgeoise trop vite. ¹¹

To modify in any way any aspect of that landscape means, in fact, to change the life of Emma Bovary. Brunetière underlines this point as follows in Le Roman Naturaliste:

Il se trouve que ce milieu était le vrai milieu, disons le seul, où pût vivre et se façonner, et se laisser pétrir aux circonstances, une femme telle que Emma Bovary. Essayez, en effet, de la changer de son milieu; modifiez un seul des éléments qui forment son atmosphère physique et morale; supprimez un seul des menus faits dont elle subit la réaction, sans le savoir elle-même; transformez un seul des personnages dont l'influence inaperçue domine ses réactions, vous avez changé tout le roman. ¹²

Having examined in some detail the method of observation and description utilized by Flaubert in transforming the story of Eugène Delamare into Madame Bovary, it becomes increasingly evident, then, why Emma Bovary must continually confront a series of landscapes which do not coincide with her personal needs, desires, and aspirations. Apart from the moments in her life during which empirical reality measures up to her

expectations, given her romantic and historical readings with which she identifies and on the basis of which she evaluates everything, Emma must continually confront the non-idealized bourgeois reality of nineteenth-century Normandy, from which she is inseparable. This is true, it can be argued, in that Madame Bovary, notwithstanding Flaubert's well known remark--"Madame Bovary, c'est moi"--is neither autobiographical, as are Atala, René, and La Chartreuse de Parme, for example, nor is it biographical, as is Illusions Perdues. Rather, the subject of Madame Bovary is primarily a place--nineteenth-century provincial France in and around the city of Rouen, a place in which a woman by the name of Emma Bovary seeks to find the landscapes and emotions of her childhood and convent readings. Madame Bovary is a place novel. That is to say, a novel in which the fictional characters are inseparable from the fictional reality which they inhabit. That fictional reality is, in turn, inseparable from its historical and empirical prototype, since the empirical prototype of the represented fictional reality has been both observed and described as an end in itself by an impartial observer. Atala and René, for example, are not place novels. The fictional characters in those novels are, it cannot be denied, inseparable from the fictional realities which they inhabit. Yet, those largely non-naturalistic and fictionalized realities are not

inseparable from an historical prototype because of Chateaubriand's non-objective stance with reference to the content of those novels. Similarly, Illusions Perdues and La Chartreuse de Parme are not place novels. Lucien de Rubempré and Fabrice del Dongo are, in fact, inseparable from the fictional realities in which they are placed. Yet, those fictional realities are not, in entirety, inseparable from any specific spatial configuration in empirical reality because of the fact that Balzac and Stendhal do not see empirical reality as an end in itself. In Madame Bovary, on the other hand, Emma Bovary is completely inseparable from the fictional reality in which her life is enmeshed. That fictional reality, in turn, is, because of the impartiality inherent in the method of direct observation and description utilized by Flaubert, completely inseparable from a particular spatial configuration in empirical reality. The world of empirical reality in Madame Bovary is neither the vehicle for the expression of a particular religious ideology (Atala and René), nor is it a social, economic, or political structure (Illusions Perdues and La Chartreuse de Parme). Rather, it is, as Flaubert discovered, an end in itself, the valid expression of the whole of life. Without that discovery on the part of Flaubert, a discovery which would permeate the fictional creations of Zola and the Goncourt brothers, the place novel would not have been possible.

Given the fact that Madame Bovary is composed entirely of landscapes which are empirical in nature, it contains, therefore, significant enrichments to the Renaissance conception of space and art. The conscious goal of the fine arts, it will be recalled, from the early years of the fifteenth century to the final decades of the nineteenth century, as Francastel explains, was the analytical representation of empirical reality in a unified space picture, representing closed geometric space in which emptiness and solid mass alike are informed by spatial unity. To that end, the arts of this period are executed, as we have demonstrated earlier in this study, in what Worringer refers to as a naturalistic style--a style by means of which the artist strives to represent the objective, three-dimensional world of ordinary experience, among which man is included, in its three-dimensional corporeality dependent upon space. Inasmuch as Flaubert, given his analytical method of observation and description, empirically represents in Madame Bovary the prosaic world of nineteenth-century Normandy, inseparable from which is the life of Emma Bovary, he has enriched the Renaissance conception of space, with reference to content, more significantly than any other novelist before him. In the period following Flaubert only Zola and the Goncourt brothers would represent the ordinary world of human experience with a greater degree of naturalism than Flaubert.

Such, then, is the specific nature of the content not only of the landscapes in Madame Bovary, but also of that novel itself seen as an autonomous aesthetic phenomenon. It is a content which Emma must continually confront and from which she nevertheless attempts to escape. The futility of her attempts to escape from the prosaic reality of nineteenth-century Normandy into an unattainable absolute are, as we will now demonstrate, primarily the consequence of the structural form of the novel itself, seen as an autonomous aesthetic phenomenon.

The structural form utilized by Flaubert in writing Madame Bovary implicitly underlines the thesis that Flaubert accepts as a valid basis for the creation of art the fundamental aesthetic and spatial principles established at the time of the Renaissance. Unlike all other novelists in France before him, Flaubert reinforces and strengthens that conception of space and art, it can be demonstrated, by means of an internal spatial form. In a significant essay entitled "Spatial Form in Modern Literature,"¹³ Joseph Frank explains that, prior to the eighteenth century and the discoveries of Lessing, the spatial form of a work of art was said to be an external structure, a mold arrived at by following allegedly immutable principles, within which the artist must work. Lessing rejected that conception of spatial form in favor of an internal form which was created by the

work of art itself. Frank states:

The conception of esthetic form inherited by the eighteenth century from the Renaissance was a purely external one. Classical literature--or what was known of it--was presumed to have reached perfection, and later writers could do little better than imitate its example. A horde of commentators and critics had deduced certain rules from the classical masterpieces--rules like the Aristotelian unities, of which Aristotle never heard--and modern writers were warned to obey these rules if they wanted to appeal to a cultivated public. Gradually these rules came to form an external mold into which the material of a literary work had to be poured: the form of a work of art was nothing but the technical arrangement, dictated by the rules.... Lessing's point of view, breaking sharply with this external conception of form, marks out the road for esthetic speculation to follow. For Lessing.... esthetic form is not an external arrangement provided by a set of traditional rules: it is the relation between the sensuous nature of the art medium and the conditions of human perception. Just as the natural man of the eighteenth century was not to be bound by traditional political forms, but was to create them in accordance with his own nature, so art was to create its own forms out of itself, rather than accepting them ready-made from the practices of the past.... No longer was esthetic form confused with mere externals of technique--it was not a straight-jacket into which the artist, willy-nilly, had to force his creative ideas, but issued spontaneously from the work of art as it presented itself to perception. Time and space were the two extremes defining the limits of literature and the plastic arts in their relation to sensuous perception. 14

Notwithstanding Lessing's discoveries with reference to the structural form of art, inseparable from which is a specific content, the traditional external Renaissance forms and content for the novel were utilized up to the time of Flaubert. Given the fact that Flaubert changed the content of the novel, however, as we have earlier demonstrated in

this study, a new form for that content was, it can be argued, not only necessary but also inevitable. That new form for the novel is one that was first discussed by Thibaudet in his study of Flaubert--"composition par tableaux." ¹⁵ Thibaudet discovered that the tableau structure of Madame Bovary, unlike the structures of all other novels which preceded it, is not an externally imposed spatial form. The "Prologue-Récit-Epilogue" convention in Atala, and the "papiers trouvés" convention in La Chartreuse de Parme, for example, are externally imposed spatial forms. Rather, the tableaux structure of Madame Bovary issues directly from the content of the novel itself. Given the fact that Madame Bovary is composed entirely of representations of empirical reality, the spatial form of that novel, therefore, results from the particular arrangement of those milieux (landscapes) within the fictional reality created by Flaubert. Just as the form of the description of Yonville-l'Abbaye, discussed earlier in this study, is, with reference to structure, a sequence of interdependent spatial tableaux (the five separate views of Yonville-l'Abbaye which make up that one descriptive tableau), so too is the spatial form of Madame Bovary, with reference to structure, a sequence of interdependent spatial tableaux (the chapters into which the novel is divided, which, in turn, are further sub-divided into smaller tableaux, such as

that of Yonville-l'Abbaye discussed above). The internal spatial structure which permeates Madame Bovary, seen as an autonomous aesthetic phenomenon, is, then, not unlike that utilized by Flaubert in the description of Yonville-l'Abbaye.

Not only is the spatial form of Madame Bovary internal, it is, at the same time, non-dramatic. Thibaudet underlines this point as follows:

Un roman de Flaubert n'est pas fait, comme un roman de Balzac, d'une progression dramatique et d'un récit bien noué. Le réalisme a précisément consisté à remplacer cette forme de roman par une succession de tableaux. Flaubert, les Goncourt, Daudet, Zola composent par tableaux, et aussi la plupart des romanciers contemporains. 16

In novels in which the form is external, the author (or, in some instances, the fictionalized narrator) consciously manipulates time and space in order to present dramatically a particular plot, in most cases, the life of a particular fictional character. The external spatial structures of Atala, Illusions Perdues, and La Chartreuse de Parme, for example, are devices utilized to present dramatically the lives of Atala, Lucien de Rubempré, and Fabrice del Dongo, respectively. In Madame Bovary, on the other hand, the spatial form of the fictional reality created by Flaubert is non-dramatic, not only because it issues directly from the content of the novel itself, but also because it is analogous to that of the empirical and historical prototype on which it is based. In representing the prosaic

reality of nineteenth-century Normandy, inseparable from which is the life of Emma Bovary, Flaubert neither manipulates the temporal and spatial structure of that reality, nor does he express an opinion about that reality. Rather, unlike Balzac and Stendhal, as Auerbach explains, Flaubert objectively represents empirical reality as an end in itself. Auerbach states:

In Stendhal and Balzac we frequently and indeed almost constantly hear what the writer thinks of his characters and events; sometimes Balzac accompanies his narrative with a running commentary--emotional or ironic or ethical or historical or economic. We also very frequently hear what the characters themselves think and feel, and often in such a manner that.... the writer identifies himself with the character. Both of these things are almost wholly absent from Flaubert's work. His opinions of his characters and events remains unspoken, and when the characters express themselves it is never in such a manner that the writer identifies himself with their opinion, or seeks to make the reader identify himself with it. We hear the writer speak; but he expresses no opinion and makes no comment. His role is limited to selecting the events and translating them into language; and this is done in the conviction that every event, if one is able to express it purely and completely, interprets itself and the persons involved in it far better than any opinion or judgement appended to it could do. Upon this conviction--that is, upon a profound faith in the truth of language responsibly, candidly, and carefully employed--Flaubert's artistic practice rests. 17

The non-dramatic and sequential arrangement of the spatial tableaux through which Emma Bovary moves in her search for landscapes comparable to those in her historical and romantic convent readings, and from which her life is inseparable is as follows:

Part I

1. (pp. 33-42) Rouen--Tostes. Charles Bovary--his education and family background. Charles' first marriage and his move to Tostes where he establishes a medical practice.
2. (43-51) Tostes--La Ferme des Bertaux. M. Rouault's broken leg; Charles meets Emma; Madame Bovary #1 dies.
3. (51-57) Tostes--La Ferme des Bertaux. Charles and Emma decide to marry.
4. (57-63) La Ferme des Bertaux. The wedding of Charles and Emma; departure of Charles and Emma for Tostes.
5. (63-66) Tostes. Lengthy description of the Bovarys' house in Tostes; Emma decides that she was wrong about love.
6. (66-72) The Convent--La Ferme des Bertaux. Emma's education at the convent; her literary tastes; her dislike of nature; Emma's life up to the time she meets Charles; Emma's aspirations in life and marriage.
7. (72-78) Tostes. Emma's boredom in marriage and her doubts about having married Charles; the Bovarys are invited to the ball at la Vaubyessard.
8. (79-89) Le Château de Vaubyessard--Tostes. The ball; the reaction of Charles and that of Emma the day after the ball.
9. (89-101) Tostes. Emma's boredom in marriage; Emma's desire to be in Paris, to travel or to be back in the convent; Emma and Charles will move to Yonville-l'Abbaye; Emma is pregnant.

Part II

1. (105-15) Yonville-l'Abbaye. Charles and Emma arrive in Yonville in l'Hirondelle at Le Lion d'Or; Léon and Homais are introduced.
2. (115-22) Yonville-l'Abbaye. Léon and Emma meet; the similar tastes of Léon and Emma; Charles and Emma go to their house.
3. (122-33) Yonville-l'Abbaye. Emma's daughter Berthe is born; Léon and Emma go "chez la nourrice."
4. (133-37) Yonville-l'Abbaye. Léon and Emma become friends.
5. (137-46) Yonville-l'Abbaye. Emma loves Léon; Emma plays at being mother and wife.
6. (147-60) Yonville-l'Abbaye. Emma's visit to Bournisien; Léon will leave for Paris; the Comices Agricoles will be in Yonville-l'Abbaye this year.
7. (160-69) Yonville-l'Abbaye. Léon's departure for Paris; Emma's illness; Rodolphe Boulanger seeks Charles' aid; Rodolphe decides that he will seduce Emma at the Comices Agricoles.

8. (169-93) Yonville-1'Abbaye. The Comices Agricoles, the seduction.
9. (193-204) Yonville-1'Abbaye. Rodolphe and Emma go riding in the country; Emma's daily visits with Rodolphe.
10. (204-13) Yonville-1'Abbaye. Rodolphe and Emma meet in the garden at night.
11. (213-226) Yonville-1'Abbaye. Charles will operate on Hippolyte's club foot; the failure of the operation; Emma despises Charles for his failure.
12. (226-40) Yonville-1'Abbaye. Charles and Emma fight; Rodolphe and Emma will run away.
13. (241-51) Yonville-1'Abbaye. Rodolphe decides not to run away with Emma and she gets sick for 43 days.
14. (251-62) Yonville-1'Abbaye--Rouen. Emma's illness; Homais suggests that Charles and Emma go to Rouen to hear Lagardy sing.
15. (262-71) Rouen. Charles and Emma Bovary attend a performance of Lucia di Lammermoor at the opera in Rouen; Charles and Emma meet Léon at the opera.

Part III

1. (275-90) Rouen. Emma and Léon see each other in Rouen; their meeting in the Rouen cathedral; the coach ride through the city of Rouen.
2. (290-300) Rouen--Yonville-1'Abbaye--Rouen. Charles' father dies; Emma goes to Rouen to seek legal advice from Léon.
3. (300-02) Rouen. The three-day idyll of Emma and Léon in Rouen.
4. (303-06) Yonville-1'Abbaye--Rouen. Emma's music lessons each Thursday.
5. (306-23) Yonville-1'Abbaye--Rouen. Emma becomes blatant about her affair with Léon; M. l'Heureux sees her with Léon and asks her for money.
6. (323-40) Yonville-1'Abbaye. Emma's debts; Emma needs more money; Léon abandons her.
7. (341-55) Yonville-1'Abbaye. Emma's furniture is seized; Emma seeks money from Léon and Rodolphe.
8. (355-73) Yonville-1'Abbaye. Emma gets some arsenic; the death of Emma Bovary.
9. (373-81) Yonville-1'Abbaye. Emma's funeral.
10. (381-87) Yonville-1'Abbaye. The burial of Emma Bovary.
11. (387-96) Yonville-1'Abbaye. Léon's marriage; Charles finds the love letters written to Emma by Rodolphe and Léon; the downfall of Charles and the rise of Homais; the death of Charles Bovary.

Given the fact that Emma Bovary moves through this sequence of landscape tableaux, the spatial form of which is not unlike that of empirical reality, in an effort to find idealized landscapes of love analogous to those in her convent readings, her movements are, therefore, not only in space but also in time. The spatial tableaux into which Madame Bovary is divided are, it can be demonstrated, like the five separate views of Yonville-l'Abbaye in that descriptive tableau discussed earlier in this study, sequentially arranged according to the temporal structure of empirical reality. Inasmuch as the prosaic reality in which Emma's life is enmeshed is, for the most part, antithetical to her personal needs, desires and aspirations, Emma is acutely aware of the fact that her life is inextricable not only from a particular spatial structure, but also from a particular temporal structure. Emma's reaction to the spatial structure of nineteenth-century provincial France, and to its concomitant temporal structure, it goes without saying, is negative. That she feels trapped by that structure is manifest in the following description of Emma's state of mind subsequent to the ball at la Vaubyessard:

Au fond de son âme, cependant, elle attendait un événement. Comme les matelots en détresse, elle promenait sur la solitude de sa vie des yeux désespérés, cherchant au loin quelque voile blanche dans les brumes de l'horizon. Elle ne savait pas quel serait ce hasard, le vent qui le pousserait jusqu'à elle, vers quel rivage il la mènerait, s'il

était chaloupe ou vaisseau à trois ponts, chargé d'angoisses ou plein de félicités jusqu'aux sabords. Mais, chaque matin, à son réveil, elle l'espérait pour la journée, et elle écoutait tous les bruits, se levait en sursaut, s'étonnait qu'il ne vînt pas; puis, au coucher du soleil, toujours plus triste, désirait être au lendemain.

Le printemps reparut. Elle eut des étouffements aux premières chaleurs, quand les poiriers fleurirent. Dès le commencement de juillet, elle compta sur ses doigts combien de semaines lui restaient pour arriver au mois d'octobre, pensant que le marquis d'Ander-villiers, peut-être, donnerait encore un bal à la Vaubyessard. Mais tout septembre s'écoula sans lettres ni visites.

Après l'ennui de cette déception, son coeur, de nouveau, resta vide, et alors la série des mêmes journées recommença.

Elles allaient donc maintenant se suivre ainsi à la file, toujours pareilles, innombrables, et n'apportant rien! Les autres existences, si plates qu'elles fussent, avaient du moins la chance d'un événement. Une aventure amenait parfois des péripéties à l'infini, et le décor changeait. Mais pour elle, rien n'arrivait. Dieu l'avait voulu! L'avenir était un corridor noir, et qui avait au fond sa porte bien fermée. (pp. 95-96)

Inasmuch as she feels trapped by the spatial and temporal structure of nineteenth-century provincial France, Emma begs Rodolphe to take her away with him. In reply to Rodolphe's request that she be patient, Emma replies:

Mais voilà quatre ans que je patiente et que je souffre! Un amour comme le nôtre devrait s'avouer à la face du ciel! Ils sont à me torturer. Je n'y tiens plus! Sauve-moi! Emmène-moi! Enlève-moi.... oh! je t'en supplie.... Il me semble qu'au moment où je sentirai la voiture s'élancer, ce sera comme si nous montions en ballon, comme si nous partions vers les nuages. Sais-tu que je compte les jours. (pp. 233-34)

Similarly, Emma attempts to escape into a spatial and temporal

configuration outside of time completely by throwing herself into the arms of the church. She attempts what Brombert has referred to as "an impossible escape to an unattainable absolute."¹⁸ Her state of mind as she hears the Angelus sound one night is described by Flaubert as follows:

A ce tintement répété, la pensée de la jeune femme s'égarait dans ses vieux souvenirs de jeunesse et de pension. Elle se rappela les grands chandeliers, qui dépassaient sur l'autel, les vases pleins de fleurs et le tabernacle à colonnettes. Elle aurait voulu, comme autrefois, être encore confondue dans la longue ligne des voiles blancs, que marquaient de noir ça et là les capuchons raides des bonnes soeurs inclinées sur leur prie-Dieu; le dimanche, à la messe, quand elle relevait sa tête, elle apercevait le doux visage de la Vierge, parmi les tourbillons bleuâtres de l'encens qui montait. Alors un attendrissement la saisit; elle se sentit molle et tout abandonnée comme un duvet d'oiseau qui tournoie dans la tempête; et ce fut sans en avoir conscience qu'elle s'achemina vers l'église, disposée à n'importe quelle dévotion, pourvu qu'elle y courbât son âme et que l'existence entière y disparût.
(pp. 147-48)

Unlike Saint Julien l'Hospitalier, as Heidi and Benjamin Bart have suggested, Emma cannot escape into metaphorical space and time.¹⁹ Saint Julien is able to escape the world of the space-time continuum because, as Heidi and Benjamin Bart have discovered, the temporal and spatial structures of empirical reality in Saint Julien l'Hospitalier are occasionally disregarded:

By removing or tampering with the solid underpinning of time or space or both, Flaubert establishes sequences when, normal reality having been slipped or shoved aside, abnormality, unreality, in fact miracles, could normally take place.²⁰

There is no escape for Emma from the spatial and temporal structure of nineteenth-century provincial France. She must either master the space-time continuum, as Balzac's characters do, or else be destroyed by it. There is, then, as Dangelzer suggests, "une fatalité dans cet enchaînement de milieux: Bertaux, Tostes, Vaubyessard, Yonville-l'Abbaye, Rouen, tous également éloignées du pays bleuâtre du bonheur, et qui, s'amoncelant derrière Emma, forment une poussée qui lui enlève la responsabilité de ses actions." ²¹ For that reason, Emma ultimately commits suicide.

That Flaubert not only works within, but, at the same time, reinforces and enriches that spatial and aesthetic system which was formulated at the time of the Renaissance has been demonstrated, then, in the preceding discussion of the over-all fictional form of Madame Bovary seen as an autonomous aesthetic phenomenon. Unlike all other novelists in France before him, Flaubert strengthened the three-dimensional Renaissance scaffolding of space by means of an internal spatial form for the novel--"composition par tableaux." By means of that spatial form Flaubert succeeded in representing naturalistically within the genre of the novel not only the prosaic reality of nineteenth-century Normandy, inseparable from which is the life of Emma Bovary, but, at the same time, the temporal and spatial structures of that reality. Inasmuch as the time and space of the fictional reality created by Flaubert are inseparable from empirical

time and space, the closed geometric spatial system of the Renaissance becomes in Madame Bovary more closed and geometric than it had ever before been.

That Flaubert, at the same time, transcends the inherited spatial legacy of the Renaissance can be demonstrated by examining two scenes in Madame Bovary in which a new conception of aesthetic form can be seen developing. The first of these scenes is that of the Comices Agricoles in Part II, Chapter 8. In this scene, as is well known, there is action going on simultaneously at three different levels. On the lowest level there are the farmers and their animals at the exhibition. On the intermediate level, on a platform, are the officials who will deliver the speeches to the crowd. On the highest level, on the second floor of the town hall, seated on foot stools by one of the windows in the conference room, are Emma Bovary and Rodolphe Boulanger. This scene begins as follows:

Il y eut une agitation sur l'estrade, de longs chuchotements, des pourparlers. Enfin, M. le Conseiller se leva. On savait maintenant qu'il s'appelait Lieuvain, et l'on se répétait son nom de l'un à l'autre, dans la foule. Quand il eut donc collationné quelques feuilles et appliqué dessus son oeil, pour y mieux voir, il commença:

"MESSIEURS,

"Qu'il me soit permis d'abord (avant de vous entretenir de l'objet de cette réunion d'aujourd'hui, et ce sentiment j'en suis sûr, sera partagé par vous tous), qu'il me soit permis, dis-je, de rendre justice à l'administration supérieure, au gouvernement, au monarque, messieurs, à notre souverain, à ce roi bien-aimé à qui aucune branche de la prospérité publique ou particulière n'est indifférente, et qui dirige à la fois d'une main si ferme et si sage le char de l'Etat parmi les périls incessants d'une mer orageuse,

sachant d'ailleurs faire respecter la paix comme la guerre, l'industrie, le commerce, l'agriculture et les beaux-arts."

---Je devrais, dit Rodolphe, me reculer un peu.

---Pourquoi? dit Emma.

Mais, à ce moment, la voix du Conseiller s'éleva d'un ton extraordinaire. Il déclama:

"Le temps n'est plus, messieurs, où la discorde civile ensanglantait nos places publiques, où le propriétaire, le négociant, l'ouvrier lui-même, en s'endormant le soir d'un sommeil paisible, tremblaient de se voir réveillés tout à coup au bruit des tocsins incendiaires, où les maximes les plus subversives sapaient audacieusement les bases.... "

---C'est qu'on pourrait, reprit Rodolphe, m'apercevoir d'en bas; puis j'en aurais pour quinze jours à donner des excuses, et, avec ma mauvaise réputation

---Oh! vous vous calomniez, dit Emma.

---Non, non, elle est exécration, je vous jure.

"Mais, messieurs, poursuivait le Conseiller, que si, écartant de mon souvenir ces sombres tableaux, je reporte mes yeux sur la situation actuelle de notre belle patrie" qu'y vois-je?.... (pp. 180-81)

The conclusion of this remarkable scene is as follows:

.... Rodolphe, avec Madame Bovary, causait rêves, pressentiments, magnétisme, Remontant au berceau des sociétés, l'orateur nous dépeignait ces temps farouches où les hommes vivaient de glands, au fond des bois. Puis ils avaient quitté la dépouille des bêtes, endossé le drap, creusé des sillons, planté la vigne. Etait-ce un bien, et n'y avait-il pas dans cette découverte plus d'inconvénients que d'avantages? M. Derozerays se posait ce problème. Du magnétisme, peu à peu, Rodolphe en était venu aux affinités, et, tandis que M. le Président citait Cincinnatus à sa charrue, Dioclétien plantant ses choux et les empereurs de la Chine inaugurant l'année par des semailles, le jeune homme expliquait à la jeune femme que ces attractions irrésistibles tiraient leur cause de quelque existence antérieure.

---Ainsi, nous, disait-il, pourquoi nous sommes-nous connus? Quel hasard l'a voulu? C'est qu'à travers l'éloignement, sans doute, comme deux fleuves, qui coulent pour se rejoindre, nos pentes particulières nous avaient poussés l'un vers l'autre.

Et il saisit sa main; elle ne la retira pas.

"Ensemble de bonnes cultures!" cria le président.

---Tantôt, par exemple, quand je suis venu chez vous....

"A M. Binet, de Quincampoix."

---Savais-je que je vous accompagnerais?

"Soixante et dix francs!"

---Cent fois même j'ai voulu partir, et je vous ai suivie, je suis resté.

"Fumiers."

---Comme je resterais ce soir, demain, les autres jours, toute ma vie.

"A M. Caron, d'Argueil, une médaille d'or!"

---Car jamais je n'ai trouvé dans la société de personne un charme aussi complet.

"A M. Bain, de Givry-Saint-Martin!"

---Aussi, moi, j'emporterai votre souvenir.

"Pour un bélier mérinos...."

---Mais vous m'oublierez, j'aurai passé comme une ombre.

"A M. Belot, de Notre-Dame...."

---Oh! non, n'est-ce pas, je serai quelque chose dans votre pensée, dans votre vie?

"Race porcine, prix ex aequo à MM. Leherissé et Cullembourg; soixante francs!"

Rodolphe lui serrait la main, et il la serrait toute chaude et frémissante comme une tourterelle captive qui veut reprendre sa volée.... (pp. 186-88)

The second of these scenes in which a new conception of aesthetic form can be seen developing within the Renaissance space picture is that in Part II, Chapter 12 in which Emma Bovary, having conducted her affair with Rodolphe Boulanger for four years and having recently decided to run away with him, lies awake in bed dreaming of idealized landscapes. This scene is as follows:

Emma ne dormait pas, elle faisait semblant d'être endormie; et, tandis qu'il [Charles] s'assoupissait à ses côtés, elle se réveillait en d'autres rêves.

Au galop de quatre chevaux, elle était emportée depuis huit jours vers un pays nouveau, d'où ils ne reviendraient plus. Ils allaient, ils allaient, les bras enlacés, sans parler. Souvent, du haut d'une

montagne, ils apercevaient tout à coup quelque cité splendide avec des dômes, des ponts, des navires, des forêts de citronniers et des cathédrales de marbre blanc, dont les clochers aigus portaient des nids de cigognes. On marchait au pas à cause des grandes dalles, et il y avait par terre des bouquets de fleurs que vous offraient des femmes habillées en corset rouge. On entendait sonner des cloches, hennir des mulets, avec le murmure des guitares et le bruit des fontaines, dont la vapeur s'envolant rafraîchissait des tas de fruits, disposés en pyramides au pied des statues pâles, qui souriaient sous les jets d'eau. Et puis ils arrivaient, un soir, dans un village de pêcheurs, où des filets bruns séchaient au vent, le long de la falaise et des cabannes. C'est là qu'ils s'arrêteraient pour vivre; ils habiteraient une maison basse à toit plat, ombragée d'un palmier, au fond d'un golfe, au bord de la mer. Ils se promèneraient en gondole, ils se balanceraient en hamac; et leur existence serait facile et large comme leurs vêtements de soie, toute chaude et étoilée comme les nuits douces qu'ils contempleraient. Cependant, sur l'immensité de cet avenir qu'elle se faisait apparaître, rien de particulier ne surgissait: les jours, tous magnifiques, se ressemblaient comme des flots, et cela se balançait à l'horizon infini, harmonieux, bleuâtre et couvert de soleil. Mais l'enfant se mettait à tousser dans son berceau, ou bien Bovary ronflait plus fort, et Emma ne s'endormait que le matin, quand l'aube blanchissait les carreaux et que déjà le petit Justin, sur la place, ouvrait les auvents de la pharmacie. (pp. 236-37)

Both of these scenes in Part II of Madame Bovary contain a rudimentary expression of what Joseph Frank refers to as the spatial form of the modern novel.²² That new conception of aesthetic form, which is seen developing here within the over-all Renaissance spatial frame of Madame Bovary, differs significantly in two ways from that spatial system in the arts which dominated from the early years of the fifteenth century to the final decades of the nineteenth century. First of all, the spatial form of the modern novel, exemplified by

the artistic creations of Joyce and Proust, as Frank suggests, results from the rejection of the Renaissance notion of temporal sequence in the novel. To reject the notion of temporal sequence in the novel is to reject, at the same time, the notion that the individual units of which a particular text is composed (whether they be words, sentences, paragraphs, chapters) assume a particular meaning by their chronological arrangement. The establishment of a temporal sequence in the novel which gives meaning to the individual units of which the text is composed is, it can be argued, one of the most significant achievements of that conception of space and art formulated at the time of the Renaissance. The spatial form of Madame Bovary, for example, seen as an autonomous aesthetic phenomenon is, it will be recalled, a sequence of interdependent spatial tableaux which are not only arranged according to the temporal structure of empirical reality, but, at the same time, are given meaning by that particular arrangement. In the modern novel or in modern poetry, on the other hand, as Frank suggests, the time-logic of the text is, more often than not, violated. Movement in space is not inseparable from movement in time. There is not a separate temporal frame for each spatial frame. Rather, several spatial frames can be juxtaposed in a single temporal frame and can, therefore, reflexively refer to each other independ-

ently of the time sequence of the narrative. Frank explains this principle of reflexive reference and makes the following remarks as to its importance in both the modern novel and in modern poetry:

Esthetic form in modern poetry.... is based on a space-logic that demands a complete re-orientation in the reader's attitude towards language. Since the primary reference of any word-group is to something inside the poem itself, language in modern poetry is really reflexive: the meaning-relationship is completed only by the simultaneous perception in space of word-groups which, when read consecutively in time, have no comprehensible relation to each other. Instead of the instinctive and immediate reference of words and word-groups to the objects or events they symbolize, and the construction of meaning from the sequence of these references, modern poetry asks its readers to suspend the process of individual reference temporarily until the entire pattern of internal references can be apprehended as a unity.... The conception of poetic form that runs through Mallarmé to Pound and Eliot, and which has left its traces on a whole generation of modern poets, can be formulated only in terms of the principle of reflexive reference. And this principle is the link connecting the esthetic development of modern poetry with similar experiments in the modern novel.²³

The scene of the "Comices Agricoles" and that in which Emma Bovary lies awake in bed and dreams of idealized landscapes can now be examined in terms of what Frank has referred to as modern esthetic form. In both of these scenes the clearly delineated temporal movement of the novel is, for the moment, stopped. That being the case, both scenes must be read, not as a sequence of events unfolding in time, but rather as a statement of separate and simultaneous actions juxtaposed in space. In the scene of the "Comices Agricoles," which

Thibaudet has compared to a medieval mystery play,²⁴ and in which the action is described by McCarthy as contrapuntal,²⁵ we see action going on simultaneously on three different levels--in the crowd of farmers and animals, on the platform for the speakers, and in the conference room of the city hall. Flaubert, himself, comments on this scene as follows: "Tout devrait se passer simultanément, on devrait entendre les beuglements du bétail, les chuchotements des amoureux, et la rhétorique des officiels tout à la fois."²⁶ Similarly, in the scene in which Emma lies awake in bed and dreams of idealized landscapes, three actions are juxtaposed in space--Emma's dreaming of idealized landscapes, Charles' snoring, and Berthe's coughing. Given the fact that in each of these scenes three spatial frames are juxtaposed in a moment of time, the full significance of each of these scenes is grasped only when the reflexive references of the separate components of each scene, independent of the time sequence of the narrative, are understood. It goes without saying that a devastating irony is created in each scene by the juxtaposition of three separate actions in a moment of time. At the conclusion of each scene, it must be understood, the regular temporal movement of the novel is resumed. Both of these scenes, then, illustrate what Frank has defined as the spatial form of modern literature. That new conception of

aesthetic form, which rejects the Renaissance notion of single viewpoint linear perspective in favor of multiple viewpoint or simultaneous perspective, is seen developing here within the over-all Renaissance spatial form of Madame Bovary. In the final decades of the nineteenth century that new conception of aesthetic form would be taken over and developed by other novelists and poets, as Frank demonstrates, and would ultimately supplant that conception of aesthetic form which was formulated at the time of the Renaissance.

Madame Bovary, then, as we have shown, contains one of the most complete expressions of the Renaissance conception of space and art in the four-hundred-year period in which that spatial and artistic system prevailed. At the same time, it contains, as Flaubert's contemporary Théodore de Banville prophetically observed and as we have demonstrated, a rudimentary expression of the spatial form of the modern novel. Banville remarked: "Madame Bovary, d'où est sorti et d'où sortira tout le roman moderne."²⁷ That being the case, Madame Bovary represents a significant stage not only in the history and development of the Renaissance conception of space in the novel, but also in the history and developement of the arts in general. The usefulness of the Renaissance conception of space as a valid basis for the creation of art in the 1870's and 1880's can be determined by examining in detail Le Ventre de Paris of Emile Zola. As in our examination of

Madame Bovary, we will examine both the form and content of the landscapes contained in Le Ventre de Paris, as well as the form and the content of that novel seen as an autonomous aesthetic phenomenon.

FOOTNOTES

¹ Gustave Flaubert, Madame Bovary (New York: Dell, 1964), pp. 40-41. All subsequent references to Madame Bovary will be to the Dell edition and will be placed in the text.

² Benjamin F. Bart, Flaubert's Landscape Descriptions (Ann Arbor: University of Michigan Press, 1956), p. v.

³ John Ruskin, The Literary Criticism of John Ruskin, ed. Harold Bloom (New York: Anchor Books, 1965), p. 107.

⁴ Jean Canu, "La couleur normande de Madame Bovary," PMLA, 48 (March 1933), 168.

⁵ _____, p. 207.

⁶ Jerzy Parvi, "La composition et l'art du paysage dans Par les champs et par les grèves," Kwartalnik Neofilologiczny, 12 (1965), 4.

⁷ See especially the following: Jules Sion, "Les paysages de la Normandie orientale," Revue de synthèses historiques, 19 (1909), 43-51; Jacques-René Levainville, Rouen (Paris: Colin, 1913); R. Quénédey, "L'habitation rurale en France," Annales de Géographie (March 15, 1932), 233-41.

⁸ Canu, "La couleur normande de Madame Bovary," 167-208.

⁹ _____, p. 205.

¹⁰ _____, p. 207.

¹¹ _____, p. 207.

¹² Ferdinand Brunetière, Le Roman Naturaliste (Paris: Calmann-Lévy, 1883), pp. 167-68.

¹³ Joseph Frank, "Spatial Form in Modern Literature," Sewanee Review, 53 (April-June 1945), 221-40; (July-Sept. 1945), 433-56; (October-December 1945), 643-53.

¹⁴ quoted by Frank, pp. 224-25.

¹⁵ Albert Thibaudet, Flaubert (1914; rpt. Paris: Gallimard, 1935)

¹⁶ _____, p. 230.

- 17 Auerbach, Mimesis, p. 486.
- 18 Victor Brombert, "Flaubert's Saint Julien: The Sin of Existing," PMLA, 81 (June 1966), 302.
- 19 Heidi Culbertson Bart and Benjamin F. Bart, "Space, Time and Reality in Flaubert's Saint Julien," Romanic Review, 59 (1968) 30-39.
- 20 _____, p. 31.
- 21 Dangelzer, La description du milieu dans le roman français de Balzac à Zola, p. 108.
- 22 Frank, "Spatial Form in Modern Literature," Sewanee Review, 53 (1945).
- 23 _____, pp. 229-30.
- 24 quoted by Frank, p. 230.
- 25 Mary McCarthy, "Reflections: One Touch of Nature," The New Yorker, 45 (January 24, 1970), p. 39.
- 26 quoted by Frank, p. 231.
- 27 quoted by Iris Friederich in her introduction to the Dell edition (1964) of Madame Bovary, p. 25.

VI

LE VENTRE DE PARIS

Desire projected itself visually: his fancy, not quite yet lulled since morning, imaged the marvels and terrors of the manifold earth. He saw. He beheld a landscape, a tropical marshland, beneath a reeking sky, steaming, monstrous, rank-- a kind of primeval wilderness-world of islands, morasses, and alluvial channels. Hairy palm-trunks rose near and far out of lush brakes of fern, out of bottoms of crass vegetation, fat, swollen, thick with incredible bloom. There were trees, misshapen as a dream, that dropped their naked roots straight through the air into the ground or into water that was stagnant and shadowy and glassy-green, where mammoth milk-white blossoms floated, and strange high-shouldered birds with curious bills stood gazing sidewise without sound or stir. Among the knotted joints of a bamboo thicket the eyes of a crouching tiger gleamed-- and he felt his heart throb with terror, yet with a longing inexplicable. Then the vision vanished.

Death in Venice

Thomas Mann

That Zola enthusiastically accepts as a valid basis for the creation of art the spatial and aesthetic principles which were established at the time of the Renaissance is manifest, first of all, in the structural form of the descriptions of landscape in Le Ventre de Paris. In the following description of the new market buildings, given by Madame François to Florent subsequent to his clandestine return to Paris, the space represented is, at the same time, closed, geometric, and unified by the laws of single viewpoint linear perspective. The expressions là, à côté de, plus loin, derrière, de ce côté-là, de l'autre côté, en face de, devant, jusqu'ici, and autour de underline the three-dimensionality of the represented spatial system described by a stationary spectator:

--Dites donc, s'il y a longtemps que vous êtes absent de Paris, vous ne connaissez peut-être pas les nouvelles Halles? Voici cinq ans au plus que c'est bâti.... Là, tenez, le pavillon qui est à côté de nous, c'est le pavillon aux fruits et aux fleurs; plus loin, la marée, la volaille, et, derrière, les gros légumes, le beurre, le fromage.... Il y a six pavillons, de ce côté-là; puis, de l'autre côté, en face, il y a encore quatre; la viande, la triperie, la vallée.... C'est très grand, mais il y fait rudement froid, l'hiver. On dit qu'on bâtira encore deux pavillons, en démolissant les maisons, autour de la Halle au blé. Est-ce que vous connaissez tout ça?

--Non, répondit Florent. J'étais à l'étranger.... Et cette grande rue, celle qui est devant nous, comment la nomme-t-on?

--C'est une rue nouvelle, la rue du Pont Neuf, qui part de la Seine et qui arrive jusqu'ici, à la rue Montmartre et à la rue Montorgueil.... S'il avait fait jour, vous vous seriez tout de suite reconnu. 1

Zola's acceptance of the closed orthogonal space of Renaissance aesthetics is manifest as well in the description of the display window of the Quenu charcuterie and of its kitchen. In the first of these descriptions, in which the Quenu charcuterie is spatially related to the over-all spatial and geographical framework established by Zola for Le Ventre de Paris, the descriptive sequence d'abord--il y avait--ensuite--il y avait encore--enfin is utilized not only to describe comprehensively but also to interrelate spatially the products in the window of the charcuterie.

Elle [la charcuterie] faisait presque le coin de la rue Pirouette. Elle était une joie pour le regard. Elle riait, toute claire, avec des pointes de couleurs vives qui chantaient au milieu de la blancheur de ses marbres. L'enseigne, où le nom de QUENU-GRADELLE luisait en grosses lettres d'or, dans un encadrement de branches et de feuilles, dessiné sur un fond tendre, était faite d'une peinture recouverte d'une glace. Les deux panneaux latéraux de la devanture, également peints et sous verre, représentaient de petits Amours joufflus, jouant au milieu de hures, de côtelettes de porc, de guirlandes de saucisses; et ces natures mortes, ornées d'enroulements et de rosaces, avaient une telle tendresse d'aquarelle, que les viandes crues y prenaient des tons roses de confitures. Puis, dans ce cadre aimable, l'étalage montait. Il était posé sur un lit de fines rognures de papier bleu; par endroits, des feuilles de fougère, délicatement rangées, changeaient certaines assiettes en bouquets entourés de verdure. C'était un monde de bonnes choses, de choses fondantes, de choses grasses. D'abord, tout en bas, contre la glace, il y avait une rangée de pots de rillettes, entremêlés de pots de moutarde. Les jambonneaux désossés venaient au-dessus, avec leur bonne figure ronde, jaune de chapelure, leur manche terminé par un pompon vert. Ensuite arrivaient les grands plats: les langues fourrées de Strasbourg, rouges et vernies, saignantes à côté de la pâleur des saucisses et des

pieds de cochon; les boudins, noirs, roulés comme des couleuvres bonnes filles; les andouilles, empilées deux à deux, crevant de santé; les saucissons, pareils à des échine de chancre, dans leurs chapes d'argent; les pâtés, tout chauds, portant les petits drapeaux de leurs étiquettes; les gros jambons, les grosses pièces de veau et de porc, glacées, et dont la gelée avait des limpidités de sucre candi. Il y avait encore de larges terrines au fond desquelles dormaient des viandes et des hachis, dans des lacs de graisse figée. Entre les assiettes, entre les plats, sur un lit de rognures bleues, se trouvaient jetés des bœufs d'aschards, de coulis, de truffes conservées, des terrines de foies gras, des boîtes moirées de thon et de sardines. Une caisse de fromages laiteux, et une autre caisse, pleine d'escargots bourrés de beurre persillé, étaient posées aux deux coins, négligemment. Enfin, tout en haut, tombant d'une barre à dents de loup, des colliers de saucisses, de saucissons, de cervelas, pendaient, symétriques, semblables à des cordons et à des glands de tentures riches; tandis que, derrière, des lambeaux de crêpe mettaient leur dentelle, leur fond de guipure blanche et charnue. Et là, sur le dernier gradin de cette chapelle du ventre, au milieu des bouts de la crêpe, entre deux bouquets de glaïeuls pourpres, le reposoir se couronnait d'un aquarium carré, garni de rocaillies, où deux poissons rouges nageaient, continuellement. (pp. 61-63)

In the following description, the cooking utensils and the furnishings in the kitchen of the Quenu charcuterie, like the products in its display window, are spatially interrelated within a closed system of space. The following words, it should be noted, are utilized by Zola to establish the spatial coordinates: autour de, au milieu, à gauche, au bout, au-dessus, plus haut, à droite, tout autour de, au milieu de.

Elle [la cuisine] était si vaste, d'ailleurs que plusieurs personnes y tenaient à l'aise, sans gêner le service, autour d'une table carrée, placée au milieu. Les murs de la pièce éclairée au gaz étaient recouverts de plaques de faïence blanches et bleues, à hauteur d'homme. À gauche, se trouvait le grand fourneau de fonte, percé de trois trous, dans lesquels

trois marmites trapues enfonçaient leurs culs noirs de la suie du charbon de terre; au bout, une petite cheminée, montée sur un four et garnie d'un fumoir, servait pour les grillades; et, au-dessus du fourneau, plus haut que les écumoirs, les cuillers, les fourchettes à longs manches, dans une rangée de tiroirs numérotés, s'alignaient les chapelures, la fine et la grosse, les mies de pain pour paner, les épices, le girofle, la muscade, les poivres. A droite, la table à hacher, énorme bloc de chêne appuyé contre la muraille, s'appesantissait, toute couturée et toute creusée; tandis que plusieurs appareils, fixés sur le bloc, une pompe à injecter, une machine à pousser, une hacheuse mécanique, mettaient là, avec leurs rouages et leurs manivelles, l'idée mystérieuse et inquiétante de quelque cuisine de l'enfer. Puis, tout autour des murs, sur des planches, et jusque sous les tables, s'entassaient des pots, des terrines, des seaux, des plats, des ustensiles de fer-blanc, une batterie de casseroles profondes, d'entonnoirs élargis, des râteliers de couteaux et de couperets, des files de lardoires et d'aiguilles, tout un monde noyé dans la graisse. La graisse débordait, malgré la propreté excessive, suintait entre les plaques de faïence, cirait les carreaux rouges du sol, donnait un reflet grisâtre à la fonte du fourneau, polissait les bords de la table à hacher d'un luisant et d'une transparence de chêne verni. Et, au milieu de cette buée amassée goutte à goutte, de cette évaporation continue des trois marmites, où fondaient les cochons, il n'était certainement pas, du plancher au plafond, un clou qui ne pissât la graisse. (pp. 140-41)

Similarly, in describing the establishment of Monsieur Lebigre, the focal point of the political activities in Le Ventre de Paris, Zola first of all situates the building within the highly particularized spatial system within which the action of the novel takes place, and then comprehensively describes the interior of the building--a closed geometric space observed by a stationary spectator and represented according to the laws of single viewpoint linear perspective. In addition to

the geographical place names--which indicate the specific position of the shop in Paris--Zola utilizes the following expressions to establish a three-dimensional geometric space: à l'encoignure droite, sur la rue, flanqué de, au fond, sous, à droite, entourait de, à l'un des bouts, à l'autre bout, au milieu, au centre des, en face de, contre le mur, à gauche, and au-dessus de.

Monsieur Lebigre tenait un fort bel établissement, d'un luxe tout moderne. Placé à l'encoignure droite de la rue Pirouette, sur la rue Rambuteau, flanqué de quatre petits pins de Norvège dans des caisses peintes en vert, il faisait un digne pendant à la grande charcuterie des Quenu-Gradelle. Les glaces claires laissaient voir la salle, ornée de guirlandes de feuillages, de pampres et de grappes, sur un fond vert tendre. Le dallage était blanc et noir, à grands carreaux. Au fond, le trou béant de la cave s'ouvrait sous l'escalier tournant, à draperie rouge, qui menait au billard du premier étage. Mais le comptoir surtout, à droite, était très riche, avec son large reflet d'argent poli. Le zinc retombant sur le soubassement de marbre blanc et rouge, en une haute bordure gondolée, l'entourait d'une moire, d'une nappe de métal, comme un maître-autel chargé de ses broderies. A l'un des bouts, les théières de porcelaine pour le vin chaud et le punch, cerclées de cuivre, dormaient sur le fourneau à gaz; à l'autre bout, une fontaine de marbre, très élevée, très sculptée, laissait tomber perpétuellement dans une cuvette un fil d'eau si continu qu'il semblait immobile; et, au milieu, au centre des trois pentes du zinc, se creusait un bassin à rafraîchir et à rincer, où des litres entamés alignaient leurs cols verdâtres. Puis, l'armée des verres, rangée par bandes, occupait les deux côtés; les petits verres pour l'eau-de-vie, les gobelets épais pour les canons, les coupes pour les fruits, les verres à absinthe, les chopes, les grands verres à pied, tous renversés, le cul en l'air, reflétant dans leur pâleur les luisants du comptoir. Il y avait encore, à gauche, une urne semblable de melchior montée sur un pied qui servait de tronc; tandis que, à droite, une urne semblable se hérissait d'un éventail de petites cuillers.

Pour donner à son établissement un air de café, monsieur Lebigre avait placé, en face du comptoir, contre le mur, deux petites tables de fonte vernie, avec quatre chaises. Un lustre à cinq becs et à globes dépolis pendait du plafond. L'oeil-de-boeuf, une horloge toute dorée, était à gauche, au-dessus d'un tourniquet scellé dans la muraille. Puis, au fond, il y avait le cabinet particulier, un coin de la boutique que séparait une cloison, aux vitres blanchies par un dessin à petits carreaux; pendant le jour, une fenêtre qui s'ouvrait sur la rue Pirouette l'éclairait d'une clarté louche; le soir, un bec de gaz y brûlait, au-dessus de deux tables peintes en faux marbre. C'était là que Gavard et ses amis politiques se réunissaient après leur dîner, chaque soir. (pp. 179-81 passim)

That Zola accepts as a valid basis for the creation of art the fundamental spatial and structural principles of Renaissance aesthetics is clear not only in those descriptions of landscape in Le Ventre de Paris in which the stance of the artist in describing a particular reality, like that of the spectator, is stationary, but also in those descriptions of landscape in which a mobile spectator moves through both space and time. Stendhal and Flaubert, it will be recalled, were the first to introduce movement into the Renaissance scaffolding of space within the genre of the novel in the nineteenth century in France--the former, by means of a stationary spectator with a mobile visual field (the panoramic and telescopic vision of Fabrice del Dongo in various elevated positions in La Chartreuse de Parme); the latter, by means of a mobile spectator who moves through space and time (the arrival of Charles and Emma Bovary in Yonville-l'Abbaye at the beginning of Part II of Madame Bovary). Like Flaubert,

Zola introduces movement into the three-dimensional scenographic Renaissance space picture by means of a mobile spectator who moves through both space and time. The following description of the sunrise on the vegetables between two groups of pavilions between Saint Eustache and la rue des Halles represents one tableau of the pre-dawn tour of the markets (approximately 3,000 words in length) given by Claude Lantier to Florent shortly after his clandestine return to Paris:

Mais Claude était monté debout sur le banc, d'enthousiasme. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et, aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeaient les pavés. Le jour se levait maintenant, d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnants comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débâcle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintés de lait, des verts noyés dans les jaunes, toutes les pâleurs qui font du ciel une soie changeante au lever du soleil; et, à mesure que l'incendie du matin montait en jets de flamme, au fond de la rue Rambuteau, les légumes s'évaillaient davantage, sortaient du grand bleuissement traînant à terre. Les salades, les laitues, les scaroles, les chicorées, ouvertes et grasses encore de terreau, montraient leurs coeurs éclatants; les paquets d'épinards, les paquets d'oseille, les bouquets d'artichauts, les entassements de haricots et de pois, les empilements de romaines, liées d'un brin de paille, chantaient toute la gamme du vert, de la laque verte des cosses au gros vert des feuilles; gamme soutenue qui allait en se mourant, jusqu'aux panachures des pieds de céleris et des bottes de poireaux. Mais les notes aiguës, ce qui chantait plus haut, c'étaient

toujours les taches vives des carottes, les taches pures des navets, semées en quantité prodigieuse le long du marché, l'éclairant du bariolage de leurs deux couleurs. Au carrefour de la rue des Halles, les choux faisaient des montagnes; les énormes choux blancs, serrés et durs comme des boulets de métal pâle; les choux frisés, dont les grandes feuilles ressemblaient à des vasques de bronze; les choux rouges, que l'aube changeait en des floraisons superbes, lie de vin, avec des meurtrissures de carmin et de pourpre sombre. A l'autre bout, au carrefour de la pointe Saint-Eustache, l'ouverture de la rue Rambuteau était barrée par une barricade de potirons orangés, sur deux rangs, s'étalant, s'élargissant leurs ventres. Et le vernis mordoré d'un panier d'oignons, le rouge saignant d'un tas de tomates, l'effacement jaunâtre d'un lot de concombres, le violet sombre d'une grappe d'aubergines, ça et là, s'allumaient; pendant que de gros radis noirs, rangés en nappes de deuil, laissaient encore quelque trous de ténèbres au milieu des joies vibrants du réveil.

Claude battait des mains, à ce spectacle. Il trouvait "ces gredins de légumes" extravagants, foux, sublimes. C'était toute une campagne bourdonnante. (pp. 45-47)

Just as Emma and Charles Bovary see the village of Yonville-l'Abbaye from five separate vantage points, so too does Florent see the Central Markets from a series of vantage points. Zola, like Flaubert and Stendhal, is here experimenting with single viewpoint linear perspective within the Renaissance space picture. In the closed geometric spatial system of the Renaissance, it will be recalled, the stance of the artist in describing a particular reality, like that of the spectator, is stationary. The represented reality is divided into foreground, middle ground, and background, according to the laws of single viewpoint linear perspective. Movement in space means movement from one of these grounds to another. In the

spatial system utilized by Zola in the preceding description of the Central Markets, the viewpoint of the spectator is mobile. Instead of dividing the represented landscape into three separate grounds--the customary Renaissance practice--Zola divides this comprehensive landscape description into separate tableaux. Each of these tableaux not only represents an independent spatial system described from a fixed point of view and unified by the laws of single viewpoint linear perspective, but also one component of a sequence of spatially and temporally interrelated tableaux. These tableaux are related in space and time in that they represent a sequential statement of what Claude Lantier and Florent see at different times in their linear movement through the "quartier des Halles." That being the case, the space picture of the Renaissance is, for all intents and purposes, set in motion. This descriptive technique (*le paysage en mouvement*), a technique discovered by Flaubert and utilized to a limited degree in Madame Bovary, permeates the fictional creations of Emile Zola. Other noteworthy "*paysages en mouvement*" in Le Ventre de Paris are as follows: (1) the "tour de la marée" given by Verlaque to Florent on the first day he assumes the position as "inspecteur de la marée" (pp. 165-76), approximately 2,600 words; (2) the "grandes tournées" of Marjolin and Cadine through the area of the Central Markets (pp. 300-10), approximately 2,300 words;

(3) the tour of the underground world of the markets given by Marjolin to Lisa Quenu (pp. 327-32), approximately 1,000 words; (4) the movement of Mademoiselle Saget through the market area after having found out Florent's secret (pp. 376-99), approximately 5,000 words. The setting in motion of the Renaissance spatial system by means of a mobile spectator who moves through space and time is, as a subsequent section of this study will demonstrate, the foundation of the tableaux structure of Le Ventre de Paris (the novel, for all intents and purposes, is "un grand paysage en mouvement") seen as an autonomous aesthetic phenomenon.

Having studied, then, the spatial frames of the descriptions of landscape in Le Ventre de Paris as manifestations of the Renaissance conception of space, we must now examine the content of those landscapes as manifestations of that same conception of space. The primary objective of the principal artists in the West in the four-hundred-year period subsequent to the Florentine discovery of the laws of perspective with reference to content in art, it will be recalled, is the analytical and three-dimensional representation of the world of human experience, of which man is considered to be an integral part. Art is, at the same time, the study of man and of nature, and of the transactions between man and the natural world. Given those objectives with reference to the content of art, the descriptions of landscape in the fictional

creations of Zola represent, it can be demonstrated, one of the most complete expressions of Renaissance aesthetics in the four-hundred-year period when that artistic system prevailed. That this is true is primarily the result of the method of observation and description utilized by Zola in writing a novel--the experimental method. The importance of that method not only in the history of the novel, but also in the study of the Renaissance conception of space cannot be overemphasized. The experimental method, the particular characteristics of which will be enumerated below, is one which, as is well known, Zola derived from his journalistic background and training (Zola's journalistic career covers the period 1865-1881, during which he worked variously for Le Petit Journal, L'Événement, La Cloche and Le Messenger de l'Europe),² and from his reading of Prosper Lucas (Le Traité de l'hérédité naturelle), Dr. Letourneau (La Physiologie des passions), Hippolyte Taine (L'Histoire de la littérature anglaise and Le Roman et les romanciers), and Claude Bernard (L'Introduction à la médecine expérimentale). That method, which leads to a novelistic representation of reality in accord with the Renaissance conception of artistic content, depends on the belief in the inseparability of the study of man, the study of empirical reality, and the study of man's relationship to the natural world. In a letter to the Italian

journalist De Amicis, Zola implicitly expresses this belief as follows: "C'est là mon occupation la plus importante: étudier les gens avec qui ce personnage aura affaire, les lieux où il devra vivre, l'air qu'il devra respirer, sa profession, ses habitudes, jusqu'aux plus insignifiantes occupations, auxquelles il consacrera ses moments perdus."³

The study of man and the study of empirical reality are inseparable, as Zola explains in Le Roman Expérimental, in that they modify each other reciprocally:

L'homme n'est pas seul, il vit dans une société, dans un milieu social et dès lors pour nous romanciers, ce milieu social modifie sans cesse les phénomènes. Même notre grande étude est là, dans ce travail réciproque de la société sur l'individu et de l'individu sur la société.⁴

That being the case, the novelist's first task in creating a fictional reality is to faithfully represent empirical reality--"le milieu qui détermine et complète l'homme"⁵--if he is to succeed in studying both man and empirical reality within the genre of the novel. In this respect, the task of the novelist and that of the critic are, as Zola explains in Le Roman Expérimental, analogous:

Donc, pour me résumer, le romancier et le critique partent aujourd'hui du même point, le milieu exact et le document humain pris sur nature, et ils emploient ensuite la même méthode pour arriver à la connaissance et à l'explication, d'un côté de l'œuvre écrite d'un homme, et de l'autre des actes d'un personnage, l'œuvre écrite et les actes humains étant considérés comme les produits de la machine humaine, soumise à certaines influences.⁶

Zola therefore rejects the fictional creations of those novelists who utilize their imaginations in inventing "des complications invraisemblables."⁷ According to Zola the novelist who wishes to render milieu accurately within the genre of the novel must observe directly empirical reality and note the significant details thereof--details which must necessarily be recorded in order to faithfully evoke that observed reality. Zola states:

Prenez.... des faits que vous avez observé autour de vous, classez-les d'après un ordre logique, comblez les trous par l'intuition, obtenez ce merveilleux résultat de donner la vie à des documents humains, et vous aurez exercé dans un ordre supérieur vos facultés d'imaginer.⁸

In his well known remarks on a hypothetical novel about the theater, Zola summarizes the procedures implied by the experimental method which must be utilized by the novelist in observing and describing empirical reality. Zola's remarks are reported by Lukács as follows:

A naturalist writer wants to write a novel about the stage. Starting from this point without characters or data, his first concern will be to collect material, to find out what he can about the world he wishes to describe. He may have known a few actors or seen a few performances.... Then he will talk to the people best informed on the subject, will collect statements, anecdotes, portraits. But this is not all. He will also read the written documents available. Finally, he will visit the locations, spend a few days in a theater in order to acquaint himself with the smallest details, pass an evening in an actress' dressing-room and absorb the atmosphere as much as possible. When all this material has been gathered, the novel will take shape of its own accord. All the novelist has to do is group the facts into a logical sequence....

Interest will no longer be focused on the peculiarities of the story--on the contrary, the more general and commonplace the story is, the more typical it will be. 9

That Zola, in fact, utilized this method of observation and description in writing the novels of which Les Rougon-Macquart is composed is underlined by Dangelzer as follows:

Romancier, il continue à faire des reportages. Pour poser la figure de Nana, il confesse un ancien viveur, questionne ses amis, va aux Variétés avec Ludovic Halévy, assiste à un souper chez des demi-mondaines. Pour décrire les voitures de La Curée, il interroge trois grands carrossiers; pour parler correctement de la serre, il obtient l'autorisation de visiter la serre du Jardin des Plantes, où il passe un après-midi à prendre des notes. Il a systématiquement recours aux informateurs, demandant conseil à Chauchard, pour Au Bonheur des Dames, à Edmond Perrier, directeur du Muséum d'Histoire naturelle, pour La Joie de Vivre, à l'architecte Frantz Jourdan pour Le Rêve, à l'ingénieur Dormoy pour Germinal, au docteur Maurice de Fleury, pour Le Docteur Pascal. Pour La Terre, il s'en va à Chartres interviewer Noël Parfait, député; il se renseigne également auprès d'Elie Cassé, spécialiste des questions agraires, et auprès de Gabriel Théybaut, grand conseiller juridique des Rougon-Macquart. Avant d'aborder Germinal, il séjourne six mois dans le Nord de la France, assiste à des réunions politiques, descend dans une fosse de la Compagnie des Mines d'Anzin. Comme préparatif à La Bête Humaine, il demande à la Compagnie des Chemins de Fer de l'Ouest, l'autorisation de visiter un dépôt et d'accomplir le trajet Paris-Nantes aller et retour, sur une locomotive. 10

That Zola successfully utilizes the experimental method in representing empirical reality in Le Ventre de Paris, and that in those representations of reality the naturalistic tradition in art reaches its fullest development within the genre of the novel in the four-hundred-year period that the spatial and aesthetic principles of the Renaissance prevailed can be demonstrated by examining any of the descriptions of

landscape in Le Ventre de Paris. Three landscapes, however, illustrate with particular clarity not only Zola's use of the observational and descriptive technique of the experimental method, but also how the use of that method significantly enriches the Renaissance aesthetic system: (1) the description of Madame Lecoeur's cheese stall in Les Halles; (2) the description of the "pavillon de la marée" on Florent's first day as "inspecteur de la marée"; and (3) the description of La Sariette's fruit stand in Les Halles.

The representation of reality in the first of these descriptions--the cheese stall of Madame Lecoeur--is founded, in accordance with the procedures implied by the experimental method, not on conceptual or theoretical knowledge (the descriptions of landscape in René and Atala, for example), but rather on direct optical experience. Prior to Flaubert, as we have demonstrated in earlier chapters in this study, the representation of reality is based on a seemingly uniform but, in fact, heterogeneously composed world-view made up of sensual and conceptual elements alike. Flaubert, it will be recalled, eliminates most of the conceptual elements from his descriptions of empirical reality. Zola eliminates completely--and the point cannot be overemphasized--everything from the representation of reality in Le Ventre de Paris which cannot be translated into a sensual (primarily visual)

experience, as the following description of Madame Lecoeur's fruit stand makes abundantly clear. This entire description, perhaps one of the most remarkable olfactory landscapes in the French novel, is as follows:

--Il vient du bague, dit-elle [Mademoiselle Saget] enfin, en assourdissant terriblement sa voix.

Autour d'elles, les fromages puaient. Sur les deux étagères de la boutique, au fond, s'alignaient des mottes de beurre énormes; les beurres de Bretagne, dans des paniers, débordaient; les beurres de Normandie, enveloppés de toile, ressemblaient à des ébauches de ventres, sur lesquelles un sculpteur aurait jeté des lignes mouillées; d'autres mottes, entamées, taillées par les larges couteaux en rochers à pic, pleines de vallons et de cassures, étaient comme des cimes éblouies, dorées par la pâleur d'un soir d'automne. Sous la table d'étalage, de marbre rouge veiné de gris, des paniers d'oeufs mettaient une blancheur de craie; et, dans des caisses, sur des clayons de paille, des bondons posés bout à bout, des gournay rangés à plat comme des médailles, faisaient des nappes plus sombres, tachées de tons verdâtres. Mais c'était surtout sur la table que les fromages s'empilaient. Là, à côté des pains de beurre à la livre, dans des feuilles de poirée, s'élargissait un cantal géant, comme fendu à coups de hache; puis venaient un chester, couleur d'or, un gruyère, pareil à une roue tombée de quelque char barbare, des hollandes, ronds comme des têtes coupées, barbouillées de sang séché, avec cette dureté de crâne vide qui les fait nommer têtes-de-mort. Un parmesan, au milieu de cette lourdeur de pâte cuite, ajoutait sa pointe d'odeur aromatique. Trois brie, sur des planches rondes, avaient des mélancolies de lunes éteintes; deux, très secs, étaient dans leur plein, le troisième, dans son deuxième quartier, coulait, se vidait d'une crème blanche, étalée en lac, ravageant les minces planchettes, à l'aide desquelles on avait vainement essayé de les contenir. Des port-salut, semblables à des disques antiques, montraient en exergue le nom imprimé des fabricants. Un romantour, vêtu de son papier d'argent, donnait le rêve d'une barre de nougat, d'un fromage sucré, égaré parmi ces fermentations âcres. Les roquefort, eux aussi, sous des

cloches de cristal, prenaient des mines princières, des faces marbrées et graisses, veinées de bleu et de jaune, comme attaqués d'une maladie honteuse de gens riches qui ont trop mangé de truffes; tandis que, dans un plat à côté, des fromages de chèvre, gros comme un poing d'enfant, durs et grisâtres, rappelaient les cailloux que les boucs, menant leur troupeau, font rouler aux coudes des sentiers pierreux. Alors, commençaient les puanteurs: les mont-d'or, jaune clair, puant une odeur douceâtre; les troyes, très épais, meurtris sur les bords, d'âpreté déjà plus forte, ajoutant une fétidité de cave humide; les camembert, d'un fumet de gibier trop faisandé; les neufchâtel, les limbourg, les marolles, les pont-l'évêque, carrés, mettant chacun leur note aiguë et particulière dans cette phrase rude jusqu'à la nausée; les livarot, teintés de rouge, terribles à la gorge comme une vapeur de soufre; puis enfin, par-dessus tous les autres, les olivet, enveloppés de feuilles de noyer, ainsi que ces charognes que les paysans couvrent de branches, au bord d'un champ, fumantes au soleil. La chaude après-midi avait amolli les fromages; les moisissures des croûtes fondaient, se vernissaient avec des tons riches de cuivre rouge et de vert-de-gris, semblables à des blessures mal fermées; sous les feuilles de chêne, un souffle soulevait la peau des olivet, qui battait comme une poitrine, d'une haleine lente et grosse d'homme endormi; un flot de vie avait troué un livarot, accouchant par cette entaille d'un peuple de vers. Et, derrière les balances, dans sa boîte mince, un géromé anisé répandait une infection telle, que des mouches étaient tombées autour de la boîte, sur le marbre rouge veiné de gris.

Mademoiselle Saget avait ce géromé presque sous le nez. Elle se recula, appuya la tête contre les grandes feuilles de papier jaunes et blanches, accrochées par un coin, au fond de la boutique.
(pp. 385-88)

In the following description of La Sariette's fruit stand in Les Halles the objects are not represented by means of signs (synthetically composed representations based on theoretical knowledge), but rather, in accordance with the

dictates of the experimental method, through their components (analytically composed representations based on direct or sensual knowledge). The high degree of mimesis here achieved demonstrates that Zola, with reference to content, enriches the Renaissance aesthetic system more significantly than any other novelist before him:

La Sarriette était adorable, au milieu de ses fruits.... Derrière, le long des étagères, il y avait des files de melons, des cantaloupes couturés de verrues, des maraîchers aux guipures grises, des culs-de-singe avec leurs bosses nues. A l'étalage, les beaux fruits, délicatement parés dans des paniers, avaient des rondeurs de joues qui se cachent, des faces de belles enfants entre-vues à demi sous un rideau de feuilles; les pêches surtout, les Montreuil rougissantes, de peau fine et claire, comme des filles du Nord, et les pêches du Midi, jaunes et brûlées, ayant le hâle des filles de Provence. Les abricots prenaient sur la mousse des tons d'ambre, ces chaleurs de coucher de soleil qui chauffent la nuque des brunes, à l'endroit où frisent de petits cheveux. Les cerises, rangées une à une, ressemblaient à des lèvres trop étroites de Chinoise qui souriaient: les Montmorency, lèvres trapues de femme grasse; les Anglaises, plus allongées et plus graves; les bigarreaux tachés de blanc et de rose, au rire à la fois joyeux et fâché. Les pommes, les poires s'empilaient, avec des régularités d'architecture, faisant des pyramides, montrant des rougeurs de seins naissants, des épaules et des hanches dorées, toute une nudité discrète, au milieu des brins de fougère; elles étaient de peaux différentes, les pommes d'api au berceau, les rambourg avachies, les calville en robe blanche, les canada sanguines, les châtaignier couperosées, les reinettes blondes, piquées de rousseur; puis, les variétés des poires, la blanquette, l'angleterre, les beurrés, les messire-jean, les duchesses, trapues, allongées, avec des cous de cygne ou des épaules apoplectiques, les ventres jaunes et verts, relevés d'une pointe de carmin. A côté, les prunes transparentes montraient des douceurs chlorotiques de vierge; les reines-claudes, les prunes de monsieur

étaient pâlies d'une fleur d'innocence; les mirabelles s'égrenaient comme les perles d'or d'un rosaire, oublié dans une boîte avec des bâtons de vanille. Et les fraises, elles aussi, exhalaient un parfum frais, un parfum de jeunesse, les petites surtout, celles qu'on cueille dans les bois, plus encore que les grosses fraises de jardin, qui sentent la fadeur des arrosoirs. Les framboises ajoutaient un bouquet à cette odeur pure. Les groseilles, les cassis, les noisettes, riaient avec des mines délurées; pendant que des corbeilles de raisins, des grappes lourdes, chargées d'ivresse, se pâmaient au bord de l'osier, en laissant retomber leurs grains roussis par les voluptés chaudes du soleil.

La Sarriette vivait là, comme dans un verger, avec des griseries d'odeurs. (pp. 377-80)

Similarly, in the following description of the fish in the "pavillon de la marée" on Florent's first day as market inspector, we see the experimental method utilized in order to achieve a highly mimetic description of reality. Here, as in all of the descriptions of landscape in Le Ventre de Paris, the emphasis is on the instantaneous, the unique, the particular, the actual, and the concrete--not on the general, the absolute, and the ideal. The reality represented by Zola in this landscape is dynamic and constantly changing, a spatially conditioned reality in a state of flux. In this description over twenty-eight kinds of fish and seafood are identified, distinguished, and described in the morning light of the "quartier des Halles" :

C'était, le long du carreau, des amoncellements de petites bourriches, un arrivage continu de caisses et de paniers, des sacs de moules empilés laissant couler des rigoles d'eau. Les compteurs-verseurs, très affairés, enjambant les tas, arrachaient d'une

poignée la paille des bourriches, les vidaient, les jetaient, vivement; et, sur les larges mannes rondes, en un seul coup de main, ils distribuèrent les lots, leur donnaient une tournure avantageuse. Quand les mannes s'étalèrent, Florent put croire qu'un banc de poissons venait d'échouer là, sur ce trottoir, râlant encore, avec les nacres roses, les coraux saignants, les perles laiteuses, toutes les moires et toutes les pâleurs glauques de l'océan.

Pêle-mêle, au hasard du coup de filet, les algues profondes, où dort la vie mystérieuse des grandes eaux, avaient tout livré: les cabillauds, les aigrefins, les carrelets, les plies, les limandes, bêtes communes d'un gris sale, aux taches blanchâtres; les congres, ces grosses couleuvres d'un bleu de vase, aux minces yeux noirs, si gluantes qu'elles semblent ramper, vivantes encore; les raies élargies, à ventre pâle bordé de rouge tendre, dont les dos superbes, allongeant les noeuds saillants de l'échine, se marbrent, jusqu'aux baleines tendues des nageoires, de plaques de cinabre coupées par des zébrures de bronze florentin, d'une bigarrure assombrie de crapaud et de fleur malsaine; les chiens de mer, horribles, avec leurs têtes rondes, leurs bouches largement fendues d'idoles chinoises, leurs courtes ailes de chauves-souris charnues, monstres qui doivent garder de leurs abois les trésors des grottes marines. Puis, venaient les beaux poissons, isolés, un sur chaque plateau d'osier; les saumons, d'argent guilloché, dont chaque écaille semble un coup de burin dans le poli du métal; les mulets, d'écailles plus fortes, de ciselures plus grossières; les grands turbots, les grandes barbues, d'un grain serré et blanc comme du lait caillé; les thons, lisses et vernis, pareils à des sacs de cuir noirâtre; les bras arrondis, ouvrant une bouche énorme, faisant songer à quelque âme trop grosse, rendue à pleine gorge, dans la stupefaction de l'agonie. Et, de toutes parts, les soles, par paires, grises ou blondes, pullulaient; les équilles minces, raidies, ressemblaient à des rognures d'étain; les harengs, légèrement tordus, montraient tous, sur leurs robes lamées, la meurtrissure de leurs ouïes saignantes; les dorades grasses se teintaient d'une pointe de carmin, tandis que les maquereaux, dorés, le dos strié de brunissures verdâtres, faisaient luire la nacre changeante de leurs flancs, et que les grondins roses, à ventres blancs, les têtes rangées au centre des mannes, les queues rayonnantes, épanouissaient d'étranges floraisons, panachées de blanc de perle et de vermillon vif. Il y avait encore des

rougets de roche, à la chair exquise, du rouge enluminé des cyprins, des caisses de merlans aux reflets d'opale, des paniers d'éperlans, de petits paniers propres, jolis comme des paniers de fraises, qui laissaient échapper une odeur puissante de violette. Cependant, les crevettes roses, les crevettes grises, dans des bourriches, mettaient, au milieu de la douceur effacée de leurs tas, les imperceptibles boutons de jais de leurs milliers d'yeux; les langoustes épineuses, les homards tigrés de noir, vivants encore, se traînant sur leurs pattes cassées, craquaient.

Florent écoutait mal les explications de monsieur Verlaque. Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des maquereaux, l'or des rougets, la robe lamée des harengs, les grandes pièces d'argenterie des saumons. C'était comme les écrins, vidés à terre, de quelque fille des eaux, des parures inouïes et bizarres, un ruissellement, un entassement de colliers, de bracelets monstrueux, de broches gigantesques, de bijoux barbares, dont l'usage échappait. Sur le dos des raies et des chiens de mer, de grosses pierres sombres, violâtres, verdâtres, s'enchaînaient dans un métal noirci; et les minces barres des équilles, les queues et les nageoires des éperlans, avaient des délicatesses de bijouterie fine. (pp. 165-68)

The descriptions of landscape in Le Ventre de Paris, then, with reference to content, represent an important achievement in the history of the naturalistic tendency in art. In those landscapes, as well as in all those in Les Rougon-Macquart, the naturalistic tendency in art is more highly developed than in the novelistic creations of any other writer prior to Zola. The landscape descriptions in Le Ventre de Paris are mimetic to such a high degree that, it can be argued, the fictional reality created by Zola in that novel is completely inseparable from its historical and empirical prototype--the

area in and around the Central Markets in Paris under the Second Empire. (The fictional reality of Atala, for example, it will be recalled, is entirely separable from the historical and empirical prototype which supposedly was directly observed and objectively described by Chateaubriand.) Le Ventre de Paris, then, like Madame Bovary, is a place novel. That is to say, a novel composed entirely of descriptions of landscape which, when seen as a whole, represent a fictional reality which, for all intents and purposes, is inseparable from its historical prototype. Zola, it should be noted, is not alone in considering empirical reality--directly observed and objectively described as an end in itself by an impartial observer--as a sufficient basis for art. Baudelaire made the following remarks about those artists who exhibited in the Salon of 1859: "le credo des gens du monde est celui-ci: Je crois à la nature et je ne crois qu'à la nature. Je crois que l'art est, et ne peut être, que la reproduction exacte de la nature,"¹¹ Nature, in other words, need not be improved, supplemented, or embellished in the interest of the ideal, as the head of all official patronage of art during the Second Empire, the Count Nieuwerkerke, said it had to be. It is an end unto itself and altogether sufficient basis for art, as Le Ventre de Paris and all of the other novels in Les Rougon-Macquart make abundantly clear.

Le Ventre de Paris, however, like all place novels, is not only a study of a given milieu. It is, at the same time, the study of a particular relationship between man and the world. The most important characteristic of that relationship in Le Ventre de Paris is the fact that the fictional characters created by Zola are not only less important than the milieux they inhabit, they are also entirely determined by their milieux. Prior to Flaubert's creation of the place novel, it will be recalled, fictional characters within the genre of the novel are not only more important than the essentially non-naturalistic milieux they inhabit, but also, to a large extent, determine the particular qualities of those milieux. The landscapes in Atala, for example, are primarily non-naturalistic representations of Atala's state of mind. Beginning with Flaubert, as we have demonstrated, it is the milieu which becomes more important than the fictional characters. Those milieux, moreover, become a force which determines the particular qualities of the fictional characters. That the fictional characters in Le Ventre de Paris are less important than the milieux they inhabit, and that the plot of that novel is primarily a pretext utilized by Zola to represent empirically a given milieu is underlined by Dangelzer, who makes the following remarks about the plots of the novels of which Les Rougon-Macquart is composed:

.... ses [Zola's] prétentions scientifiques l'ont amené à approfondir le milieu plus que n'importe lequel de ses dévanciers, puisque c'est de son influence que dépendent les "expériences." L'intrigue de ses romans le préoccupent fort peu; plus elle était simple, plus elle lui plaisait. Son grand souci était la présentation véridique d'un certain milieu dans toutes ses ramifications, car pour lui, "le déterminisme détermine tout." 12

Briefly stated, the plot of Le Ventre de Paris is as follows: Florent, a républicain wrongfully deported after the coup d'état of 1851, clandestinely returns to Paris where, during his exile, his half-brother Quenu (the husband of Lisa Macquart) has been growing steadily richer and fatter as the Second Empire prospers. Florent, unable to adjust his temperament to the atmosphere of satiety created by the Second Empire, becomes involved in a somewhat amateurish conspiracy to overthrow the government, is denounced by the inhabitants of Les Halles, including his sister-in-law, Lisa Quenu, and is deported once again. Florent is ostensibly the subject of Le Ventre de Paris, yet, as Zola makes clear in the opening pages of the novel, Florent's second attempt to overthrow the government is futile. Having been extracted from the gutter wherein he lay by Madame François, Florent returns to Paris in Madame François' vegetable cart. It is remarked at that time that he notices the lights of the city of Paris and recalls his exile in Dutch Guyana and Cayenne. Florent, thin and starving, Florent "le maigre," is returning to a

Paris of hedonistic satiety, Paris of the Second Empire, and his political ambitions are re-awakened. Zola remarks:

Il était venu de Vernon sans manger, avec des rages et des désespoirs brusques qui le poussaient à mâcher les feuilles des haies qu'il longeait; et il continuait à marcher, pris de crampes et de douleurs, le ventre plié, la vue troublée, les pieds comme tirés, sans qu'il en eût conscience, par cette image de Paris, au loin, très loin, derrière l'horizon qui l'appelait, qui l'attendait.... Maintenant, il lui fallait monter, atteindre Paris, tout en haut. (pp. 10-11)

Zola subsequently remarks: "....jamais il n'arriverait à ce sommet [Paris], couronné de lumières" (p. 11). Yet Florent will pursue his futile dream throughout the novel ("Fatalement, Florent revint à la politique" p. 225) until he is again deported. Inasmuch as it is "determined" in the opening pages of the novel that Florent will again fail in his attempt to overthrow the Second Empire, Florent cannot be considered the subject of Le Ventre de Paris. We the readers are not concerned with Florent's political aspirations the way we are in the careers, for example, of Lucien de Rubempré or Fabrice del Dongo. Rather, the subject of Le Ventre de Paris is Les Halles--a "milieu gras" into which Florent, referred to by Claude Lantier as "le roi des Maigres," enters.

Florent's relationship to that "milieu gras" is well understood by Claude Lantier (the son of Gervaise Macquart and Auguste Lantier, nephew of Lisa Macquart Quenu) who, having spent the day with Florent and Madame François at

Nanterre, describes to Florent, as they return to Paris on foot, "la bataille des Gras et des Maigres." This scene is described by Zola as follows:

--Est-ce que vous connaissez la bataille des Gras et des Maigres? demanda-t-il [Claude] ?

Florent, surpris, dit que non. Alors Claude s'enthousiasma, parla de cette série d'estampes avec beaucoup d'éloges. Il cita certains épisodes: les Gras, énormes à crever, préparant la goinferie du soir, tandis que les Maigres, pliés par le jeûne, regardent de la rue avec la mine d'échallas envieux; et encore les Gras, à table, les joues débordantes, chassant un Maigre qui a eu l'audace de s'introduire humblement, et qui ressemble à une quille au milieu d'un peuple de boules. Il voyait là tout le drame humain; il finit par classer les hommes en Maigres et en Gras, en deux groupes hostiles dont l'un dévore l'autre, s'arrondit le ventre et jouit.

--Pour sûr, dit-il, Cain était un gras et Abel un Maigre. Depuis le premier meurtre, ce sont toujours les grosses faims qui ont sucé le sang des petits mangeurs.... C'est une continuelle ripaille, du plus faible au plus fort, chacun avalant son voisin et se trouvant avalé à son tour.... Voyez-vous, mon brave, défiez-vous des Gras.

Il se tut un instant, suivant toujours des yeux leurs deux ombres que le soleil couchant allongeait davantage. Et il murmura:

--Nous sommes des Maigres, nous autres, vous comprenez. Dites-moi si, avec des ventres plats comme les nôtres, on tient beaucoup de place au soleil.

Florent regarda les deux ombres en souriant. Mais Claude se fâchait. Il criait:

--Vous avez tort de trouver ça drôle. Moi, je souffre d'être un Maigre. Si j'étais un Gras, je peindrais tranquillement, j'aurai un bel atelier, je vendrais mes tableaux au poids de l'or. Au lieu de ça, je suis un Maigre, je veux dire que je m'exterminerai le tempérament à vouloir trouver des machines qui font hausser les épaules des Gras. J'en mourrai, c'est sûr, la peau collée aux os, si plat qu'on pourra me mettre entre deux feuillets d'un livre pour m'enterrer.... Et vous, donc! vous êtes un Maigre surprenant, le roi des Maigres, ma parole d'honneur. Vous vous rappelez votre querelle

avec les poissonnières; c'était superbe, ces gorges géantes lâchées contre votre poitrine; et elles agissaient d'instinct, elles chassaient au Maigre, comme les chattes chassent aux souris.... En principe, vous entendez, un Gras a l'horreur d'un Maigre, si bien qu'il éprouve le besoin de l'ôter de sa vue, à coups de dents, ou à coups de pieds. C'est pourquoi, à votre place, je prendrais mes précautions. Les Quenu sont des Gras, les Méhudin sont des Gras, enfin vous n'avez que des Gras autour de vous. Moi, ça m'inquiéterait. (pp. 347-49)

That the representations of empirical reality in Le Ventre de Paris are permeated by the "bataille des Gras et des Maigres," and that that battle explains the state of disharmony between Florent and the fictional reality created by Zola can be demonstrated by examining the relationship between Florent and the landscapes which he must confront throughout the novel. In the opening pages of Le Ventre de Paris, even before he is named or identified, Florent is described by Zola as "un maigre":

C'était un homme vautré tout de son long, les bras étendus, tombé la face dans la boussière. Il paraissait d'une longueur extraordinaire, maigre comme une branche sèche: le miracle était que Balthazar ne l'eût pas cassé en deux d'un coup de sabot. Madame François le crut mort; elle s'accroupit devant lui, lui prit la main, et vit qu'elle était chaude. (p. 7)

Having been extracted from the gutter by Madame François, Florent enters the city of Paris, which is described by Zola in the following example as being "gras, superbe, débordant de nourriture":

Non, la faim ne l'avait plus quitté. Il fouillait ses souvenirs, ne se rappelait pas une heure de plénitude. Il était devenu sec, l'estomac rétréci, la peau collée aux os. Et il retrouvait Paris, gras, superbe, débordant de nourriture, au fond des ténèbres; il y rentrait,

sur un lit de légumes; il y roulait, dans un inconnu de mangeailles, qu'il sentait pulluler autour de lui et qui l'inquiétait. La nuit heureuse de carnaval avait donc continué pendant sept ans. Il revoyait les fenêtres luisants des boulevards, les femmes rieuses, la ville gourmande qu'il avait laissée par cette lointaine nuit de janvier; et il lui semblait que tout cela avait grandi, s'était épanoui dans cette énormité des Halles, dont il commençait à entendre le souffle colossal, épais encore de l'indigestion de la veille. (pp. 21-22)

Everything about Les Halles seems to have assumed, in antithesis to Florent, an air of fatness and satiety. Lisa Quenu, sister-in-law of Florent, is described as follows as she sits herself on the threshold of "la charcuterie Quenu-Gradelle":

Elle mettait un bonheur de plus, une plénitude solide et heureuse, au milieu de toutes ces gaietés grasses. c'était une belle femme. Elle tenait la largeur de la porte, point trop grosse pourtant, forte de la gorge, dans la maturité de la trentaine. Elle venait de se lever, et déjà ses cheveux lissés, collés et comme vernis, lui descendaient en petits bandeaux plats sur les tempes. Cela la rendait très propre. Sa chair, paisible, avait cette blancheur transparente, cette peau fine et rosée des personnes qui vivent d'ordinaire dans les graisses et les viandes crues. (p. 63)

Quenu, like Lisa, epitomizes the "milieu gras" into which Florent enters. His reaction to the return of Florent is described as follows:

Il était gras, en effet, trop gras pour ses trente ans. Il débordait dans sa chemise, dans son tablier, dans ses linges blancs qui l'emmaillotaient comme un énorme poupon. Sa face rasée s'était allongée, avait pris à la longue une lointaine ressemblance avec le groin de ces cochons, de cette viande, où ses mains s'enfonçaient et vivaient, la journée entière. Florent le reconnaissait à peine. Il s'était assis, il passait de son frère à la belle Lisa, et à la petite Pauline. Ils suaient la santé; ils étaient superbes, carrés,

luisants; ils le regardaient avec l'étonnement de gens très gras pris d'une vague inquiétude en face d'un maigre. Et le chat lui-même, dont la peau pétait de graisse, arrondissait ses yeux jaunes, l'examinait d'un air défiant. (p. 66)

Florent, it must be understood, is very much aware of the fact that he is completely different from the milieu in which he now finds himself; that his relationship to his environment is one of disharmony:

Florent sortit, se promena quelque temps, sous une des rues couvertes des Halles. Un fin brouillard montait, les pavillons vides avaient une tristesse grise, piquée des larmes jaunes du gaz. Pour la première fois, Florent se sentait importun; il avait conscience de la façon malapprise dont il était tombé au milieu de ce monde gras, en maigre naïf; il s'avouait nettement qu'il dérangeait tout le quartier, qu'il devenait une gêne pour les Quenu, un cousin de contrebande, de mine par trop compromettante. (pp. 135-36)

Notwithstanding the general attitude of Les Halles towards "le maigre," Florent becomes, subsequent to the retirement of Monsieur Verlaque, "inspecteur de la marée." The reaction of the Méhudin family is representative of that of the entire market district towards the new inspector:

Les premières semaines que Florent passa au pavillon de la marée furent très pénibles. Il avait trouvé dans les Méhudin une hostilité ouverte qui le mit en lutte avec le marché entier. La belle Normande entendait se venger de la belle Lisa, et le cousin était une victime toute trouvée. (p. 194)

The hostility of the "milieu gras" of Les Halles towards Florent as well as Florent's antipathy towards the social and economic structure in which he is participating ultimately

result in his involvement in a political scheme designed to abolish the present order. Florent's return to politics, as Zola explains, is primarily the result of "le milieu et les circonstances" :

Fatalement, Florent revint à la politique. Il avait trop souffert par elle, pour ne pas en faire l'occupation chère de sa vie. Il fût devenu, sans le milieu et les circonstances, un bon professeur de province, heureux de la paix de sa petite ville. Mais on l'avait traité en loup, il se trouvait maintenant comme marqué par l'exil pour quelque besogne de combat. Son malaise nerveux n'était que le réveil des longues songeries de Cayenne, de ses amertumes en face de souffrances imméritées, de ses serments de venger un jour l'humanité traitée à coups de fouet et la justice foulée aux pieds. Les Halles géantes, les nourritures débordantes et fortes, avaient hâté la crise. Elles lui semblaient la bête satisfaite et digérant, Paris entripaillé, cuvant sa graisse, appuyant sourdement l'empire. Elles mettaient autour de lui des gorges énormes, des reins monstrueux, des faces rondes, comme de continuels arguments contre sa maigreur de martyr, son visage jaune de mécontent. C'était le ventre boutiquier, le ventre de l'honnêteté moyenne, se ballonnant, heureux, luisant au soleil, trouvant que tout allait pour le mieux, que jamais les gens de mœurs paisibles n'avaient engraisé si bellement. Alors, il se sentit les poings serrés, prêt à la lutte, plus irrité qu'il ne l'était en rentrant en France. La haine le reprit tout entier. (pp. 225-26)

Florent's specific objective in becoming involved in the plot suggested by Monsieur Logre to overthrow the Second Empire, Zola further explains, is to abolish above all the "milieu gras" created and sanctioned by that political order:

L'idée d'une insurrection, du renversement de l'empire, à l'aide d'un coup de force, avancée un soir par Logre chez Monsieur Lebigre, avait lentement mûri dans l'esprit ardent de Florent. Il y vit bientôt un devoir, une mission. Ce fut le but enfin trouvé de son évaison de Cayenne et de son retour à Paris. Croyant avoir

à venger sa maigreur contre cette ville engraissee, pendant que les défenseurs du droit crevaient la faim en exil, il se fit justicier, il rêva de se dresser, des Halles mêmes, pour écraser ce règne de mangeailles et de souleries. Dans ce tempérament tendre, l'idée fixe plantait aisément son clou. (p. 361)

That being the case, it is not surprising that the inhabitants of Les Halles mount a campaign to expel the "roi des maigres" from their midst:

Florent, à la vérité, devenait terriblement difficile à défendre. Le quartier entier se ruait sur lui. Il semblait que chacun eût un intérêt immédiat à l'exterminer. Aux Halles, maintenant, les uns juraient qu'il s'était vendu à la police; les autres affirmaient qu'on l'avait vu dans la cave aux beurres, cherchant à trouer les toiles métalliques des resserrés, pour jeter des allumettes enflammées. C'était un grossissement de calomnies, un torrent d'injures, dont la source avait grandi, sans qu'on sût au juste d'où elle sortait. (p. 411)

Florent is first of all rejected by Lisa, who asks him to take his meals elsewhere and, after Florent's exit from her dining room, considers burning sugar therein "pour en chasser l'odeur de maigreur perverse qu'elle y sentait" (p. 319). Ultimately Florent is rejected by the entire market district and is captured by the police as a result of a half-truth told to Florent by "la mère Méhudin," which is seconded by all of the inhabitants of Les Halles. Zola describes Florent's capture as follows:

Cependant, dans la chambre, Florent se laissait prendre comme un mouton. Les agents se jetèrent sur lui avec rudesse, croyant sans doute à une résistance désespérée. Il les pria doucement de la lâcher. Puis, il s'assit, pendant que les hommes emballaient les papiers, les écharpes rouges, les brassards et les guidons. Ce dénouement ne semblait pas le surprendre; il était un soulagement pour lui,

sans qu'il voulût se le confesser nettement. Mais il souffrait, à la pensée de la haine qui venait de le pousser dans cette chambre. Il revoyait la face blême d'Auguste, les nez baissés des poissonnières; il se rappelait les paroles de la mère Mèhudin, le silence de la Normandie, la charcuterie vide; et il se disait que les Halles étaient complices, que c'était le quartier entier qui le livrait. Autour de lui, montait la boue de ces rues grasses. (p. 490)

Following the deportation of Florent, Claude Lantier notices that the area of the markets returns to a state of normalcy, having expelled "le grand maigre" from its midst:

Claude s'en alla, rôdant sur le carreau. Le jour, en gerbe blanche, avait monté du fond de la rue Rambuteau. Le soleil, au ras des toits, mettait des rayons roses, des nappes tombantes qui touchaient déjà les pavés. Et Claude sentait un réveil de gaieté dans les grandes Halles sonores, dans le quartier empli de nourritures entassées. C'était comme une joie de guérison, un tapage plus haut de gens soulagés enfin d'un poids qui leur gênait l'estomac. (pp. 498-99)

Such, then, is the specific nature of the content of the descriptions of landscape in Le Ventre de Paris and of the novel itself seen as an autonomous aesthetic phenomenon. In both, as we have demonstrated, the method utilized by Zola to represent the ordinary world of human experience within the genre of the novel results in a new content for art--the subject of art is not only a place but also the particular relationship of given individuals to that place. The spatial form utilized by Zola for this new content of the novel underlines the thesis that Zola accepts as a valid basis for the creation of art, the fundamental spatial and aesthetic

principles which were rudimentarily established at the time of the Renaissance. Zola, like Flaubert, reinforces that conception of space and art by means of an internal spatial form for the novel--"composition par tableaux." Prior to the eighteenth century and the discoveries of Lessing, it will be recalled, the structural form of a work of art was said to be an external structure--a mold arrived at by following allegedly immutable principles and within which the artist must work. Flaubert, as we have demonstrated in our examination of Madame Bovary, was the first to apply within the genre of the novel the discoveries of Lessing with reference to spatial form in the arts. The internal spatial form discovered by Flaubert was, given the fact that he discovered a new content for the novel, not only necessary but also inevitable. Zola, as we will now demonstrate, utilizes in Le Ventre de Paris the internal spatial form discovered by Flaubert in writing Madame Bovary--"composition par tableaux."

Given the fact that Le Ventre de Paris is composed entirely of representations of empirical reality, the spatial form of that novel results from the particular arrangement of those spatial milieux (landscapes) within the fictional reality created by Zola. Just as the spatial structure of the description of the "pavillon de la marée," for example, discussed earlier in this study is, with reference to form,

a non-dramatic sequence of interdependent spatial tableaux, so too is the spatial form of Le Ventre de Paris, with reference to structure, a non-dramatic sequence of interdependent spatial tableaux. The internal spatial form utilized by Zola for Le Ventre de Paris (composition par tableaux) is, then, structurally similar to that utilized by Zola in the description of the "pavillon de la marée" (paysage en mouvement). Le Ventre de Paris is, it can be argued, a "grand paysage en mouvement" which is divided into six spatial tableaux each of which is further subdivided into smaller landscape tableaux. The non-dramatic sequence of interdependent spatial tableaux into which Le Ventre de Paris is divided, the subject of which is Les Halles and the relationship of Florent to that "milieu gras," is as follows:

Tableau I: Florent enters Les Halles

Description of the nine market wagons moving through the night on their way to Les Halles; Madame François rescues Florent from the gutter; the market procession continues its movement; Paris is described as "fâché du retour" of Florent from exile; description of Florent helping Madame François unload her turnips and carrots in front of Saint Eustache; Madame François describes "les nouvelles Halles" to Florent; Florent recalls his capture on the rue de Montorgueil; description of "la ville gourmande qui dormait toujours"; Claude Lantier is introduced and he shows Florent "la rue Pirouette"; Claude and Florent have a drink at Monsieur Lebigre's; the "tour des Halles" given to Florent by Claude Lantier; description of Marjolin and Cadine crawling about on the market buildings; description of the sunrise on the vegetables; description

of Florent's attempt to get out of the market district; Mademoiselle Saget, Madame Lecoeur, and Gavard are introduced; description of "la charcuterie Quenu-Gradelle"--its position in the market district, the products in its window; description of the reunion of Florent with Quenu, Lisa, and Pauline; the sun rises.

Tableau II: Florent becomes "inspecteur de la marée"

Florent's life in exile and before is recalled--his education, his parents, Florent as a teacher, the childhood of Florent and Quenu at Uncle Gradelle's; Florent becomes a républicain and his involvement in a plot to overthrow the Second Empire; Florent's exile; Quenu inherits the charcuterie and marries Lisa; description of Lisa sunning herself before the charcuterie; the arrival of Florent at the charcuterie "un matin de septembre à l'heure où Lisa prenait son bain de soleil matinal"; Lisa creates a cover story for Florent; description of Gavard, Mademoiselle Saget, Madame Lecoeur, la belle Normande as they try to find out who Florent is; description of the products in the window of the charcuterie; Florent recounts to Pauline the story of "monsieur mangé par les bêtes"; Florent's story is mixed with a description of the charcuterie, its owners, its products; Florent accepts the job as "inspecteur de la marée."

Tableau III: Florent rejects the "milieu gras" of Les Halles

Description of the fish in the "pavillon de la marée" on Florent's first day as market inspector--the fish from the ocean, the fresh water fish; description of "la belle Normande" and her fish stall; description of the political discussions which take place at Monsieur Lebigre's each evening; description of the café of Monsieur Lebigre; description of the people who come to the political meetings; Robine, Logre, Chauvet, Clémence, Rose; description of Les Halles from Florent's window; description of the war between Florent and the Méhudin family--the incident of the spoiled brill and Florent's closing of "la belle Normande's" fish stall for eight days; description of Florent's boredom as market inspector; description of the "poissons monotones"; Florent decides to attempt again to overthrow the Second Empire; description of the jealousies between Lisa and "la belle Normande"; Mademoiselle Saget and her group attempt to clarify Florent's past and convince Lisa that she and Quenu are going to be compromised by the presence of Florent in their house; Lisa's doubts about Florent's political ideas and her fear for the future.

Tableau IV: Florent is rejected by Lisa, "la reine des Gras"

Description of Marjolin and Cadine; description of Cadine and her flowers; description of Les Halles; description of the youth of Marjolin and Cadine and their exploits in the poultry market; description of Les Halles "sous terre"; description of Les Halles from the rooftops; the "grandes tournées" of Claude, Marjolin, and Cadine; description of Les Halles in the late afternoon; Lisa issues her ultimatum to Florent and Quenu; Lisa befriends Gavard in an attempt to find out more about Florent's current political activities; description of the underground storage area as Marjolin takes Lisa in search of Gavard; description of the incident of "la mère Polette's" geese; description of the "pierres d'abbatage"; Marjolin attempts to seduce Lisa in the underground city; description of Lisa and Quenu at the theater; Lisa inspects Florent's room in search of information; Claude Lantier, Florent and Madame François go to Nanterre for the day; description of life in the country; Claude explains the "bataille des gras et des maigres" to Florent as they return to Paris on foot from Nanterre.

Tableau V: Florent is rejected by the "milieu gras"

Lisa's conference with Abbé Roustan; description of the interior of Saint-Eustache; description of Lisa's search of Florent's room and her finding there the first chapter of Florent's study of Cayenne; the incident of Pauline and Muche playing in the mud in the Square des Innocents; Mademoiselle Saget rescues Pauline and learns from Pauline Florent's secret; description of Mademoiselle Saget spreading the story of Florent's past throughout the market district; description of La Sarriette's fruit stand, description of the cheese in Madame Lecoeur's cheese stall; the "symphonie des fromages"; description of Les Halles as they are affected by the presence of Florent--the vegetables, the fish, the products in the Quenu charcuterie window; Lisa runs to the police; Florent wants the insurrection to take place immediately.

Tableau VI: Florent is expelled from Les Halles

Description of Florent's walking trip through Paris; Florent encounters Claude who is looking for Marjolin; Auguste tells Florent that the police came looking for him that morning; description of the searching of "la belle Normande's" room; the discovery of Muche's notebooks wherein the police find the following sentence:

"Quand l'heure sonnera, le coupable tombera"; description of Mademoiselle Saget sharing this latest news with Lisa; description of the capture of Gavard; description of the gossips and their looting of Gavard's apartment; the story told to Florent by "la mère Mèhudin" which causes Florent to return immediately to his room; description of the capture of Florent; Florent's trial and deportation; description of Les Halles and of their return to a state of normalcy after the "maigre" has been expelled from their midst.

Given the fact that Florent moves through this sequence of landscape tableaux, the spatial structure of which is not unlike that of empirical reality, in an effort to realize his futile dream to overthrow the Second Empire, his movements are, therefore, not only in space but also in time. That being the case, the spatial tableaux into which Le Ventre de Paris is divided are, it can be demonstrated, like the separate views in each of the "paysages en mouvement" discussed earlier in this study, sequentially arranged according to the temporal structure of empirical reality. The following temporal references in Le Ventre de Paris support the thesis that the fictional reality created by Zola is situated within the temporal structure of empirical reality:

1. Florent was first deported after the unsuccessful coup d'état of December 1851.

Quand les journées de février ensanglantèrent Paris, il fut navré, il courut les clubs, demandant le rachat de ce sang "pour le baiser fraternel des républicains du monde entier." Il devint un de ces orateurs illuminés qui prêchèrent la révolution comme une religion nouvelle, toute de douceur et de rédemption. Il fallut les journées de décembre pour le tirer de sa tendresse universelle. Il était désarmé. Il se

laissa prendre comme un mouton, et fut traité en loup. Quand il s'éveilla de son sermon sur la fraternité, il crevait de faim sur la dalle froide d'une casemate de Bicêtre. (pp. 76-77)

2. Florent was in exile for seven years.

Florent vécut près de huit mois dans les Halles, comme pris d'un continuel besoin de sommeil. Au sortir de ses sept années de souffrances, il tombait dans un tel calme, dans une vie si bien réglée, qu'il se sentait à peine exister. Il s'abandonnait, la tête un peu vide, continuellement surpris de se retrouver chaque matin sur le même fauteuil, dans l'étroit bureau. (p. 217)

3. The novel begins at approximately 2 A.M. on a September morning under the Second Empire.

Et, sur la route, sur les routes voisines, en avant et en arrière, des ronflements lointains de charrois annonçaient des convois pareils, tout un arrivage traversant les ténèbres et le gros sommeil de deux heures du matin, berçant la ville noire du bruit de cette nourriture qui passait. (p. 6)

4. Two weeks after his arrival in Les Halles, Florent accepts the job as "inspecteur de la marée."

Une plénitude emplissait Florent; il était comme pénétré par cette odeur de cuisine, qui le nourrissait de toute la nourriture dont l'air était chargé; il glissait à la lâcheté heureuse de cette digestion continue du milieu gras où il vivait depuis quinze jours....

--Non! c'est trop bête, à la fin.... J'accepte. Dites à Gavard que j'accepte. (pp. 162-63)

5. Seventeen days after his arrival in Les Halles, Florent begins his job.

Trois jours plus tard, les formalités étaient faites, la préfecture acceptait Florent des mains de monsieur Verlaque, presque les yeux fermés, à simple titre de remplaçant, d'ailleurs. (p. 164)

6. One year after his arrival in Les Halles, which were built five years before his return from exile, he is

ready to put into action his plans to attempt again to overthrow the Second Empire.

S'il souffrait de ce milieu gras et trop nourri; il méritait cette souffrance. Et il revit l'année mauvaise qu'il venait de passer, la persécution des poissonnières, les nausées des journées humides, l'indigestion continue de son estomac de maigre, la sourde hostilité qu'il sentait grandir autour de lui. (p. 454)

7. Approximately two months after Florent's re-involvement in politics he is again deported.

Deux mois plus tard, Florent était de nouveau condamné à la déportation. L'affaire fit un bruit énorme. Les journaux s'emparèrent des moindres détails, donnèrent les portraits des accusés, les dessins des guidons et des écharpes, les plans des lieux où la bande se réunissait. Pendant quinze jours, il ne fut question dans Paris que du complot des Halles. (p. 496)

On the basis of the preceding information, it is possible to establish the following temporal coordinates for the representations of empirical reality (the six tableaux) of which Le Ventre de Paris is composed:

Tableau I: Les Halles between 2 A.M. and 10 A.M. on a September morning in 1858

Tableau II: Les Halles in the two-week period subsequent to the arrival of Florent

Tableau III: Les Halles from the 17th day after Florent's arrival up to approximately May 1859

Tableau IV and Tableau V: Les Halles from May 1859 up to September 1859

Tableau VI: Les Halles during October and November 1859

In the fictional reality created by Zola in Le Ventre de Paris,

then, movement in space is inseparable from movement in time. With the exception of the description of Florent's childhood, education, and early relationship with Quenu at the beginning of Tableau II of Le Ventre de Paris, the temporal movement of the novel is linear and wholly analogous to that of empirical reality. Florent must confront not only the temporal but also the spatial structure of empirical reality. To fully appreciate the importance of this development within the genre of the novel one need only recall that the fictional characters in Atala and René confront neither the spatial nor the temporal structure of empirical reality.

Further evidence of the fact that the temporal structure of empirical reality is utilized by Zola in the fictional reality of Le Ventre de Paris is manifest in the novel itself in Zola's explicit statements which underline his belief that empirical reality varies in quality according to the time of day and atmospheric conditions under which it is observed. In Tableau III Zola makes the following remarks about Les Halles:

A chaque heure, les jeux de lumière changeaient ainsi les profils des Halles, depuis les bleuissements du matin et les ombres noires du midi, jusqu'à l'incendie du soleil couchant, s'éteignant dans la cendre grise du crépuscule. (p. 222)

The numerous descriptions of the market buildings, in fact, are always associated with specific times of day. The following examples make this point abundantly clear:

Les Halles before sunrise

Mais ce qui le / Florent / surprenait, c'étaient aux deux bords de la rue, de gigantesques pavillons, dont les toits superposés lui semblaient grandir, s'étendre, se perdre, au fond d'un poudrolement de lueurs. Il rêvait, l'esprit affaibli, à une suite de palais, énormes et réguliers, d'une légèreté de cristal, allumant sur leurs façades les mille raies de flammes de persiennes continues et sans fin. (p. 15)

Les Halles at sunrise

Et Florent regardait les grandes Halles sortir de l'ombre, sortir du rêve, où il les avait vues, allongeant à l'infini leurs palais à jour. Elles se solidifiaient, d'un gris verdâtre, plus géantes encore, avec leur mâture prodigieuse, supportant les nappes sans fin de leurs toits. Elles entassaient leurs masses géométriques; et, quand toutes les clartés intérieures furent éteintes, qu'elles baignèrent dans le jour levant, carrées, uniformes, elles apparurent comme une machine moderne, hors de toute mesure, quelque machine à vapeur, quelque chaudière destinée à la digestion d'un peuple, gigantesque ventre de métal, boulonné, rivé, fait de bois, de verre et de fonte, d'une élégance et d'une puissance de moteur mécanique, fonctionnant là, avec la chaleur du chauffage, l'étourdissement, le branle furieux des roues. (pp. 44-45)

Les Halles at noon

Et, dans les grandes tournées, lorsque tous trois, Claude, Cadine et Marjolin, rôdaient autour des Halles, ils apercevaient, par chaque bout de rue, un coin du géant de fonte. C'étaient des échappées brusques, des architectures imprévues, le même horizon s'offrant sans cesse sous des aspects divers. Claude se retournait, surtout rue Montmartre, après avoir passé l'église. Au loin, les Halles, vues de biais, l'enthousiasmaient: une grande arcade, une porte haute, béante, s'ouvrait; puis les pavillons s'entassaient, avec leurs deux étages de toits, leurs persiennes continues, leurs stores immenses; on eût dit des profils de maisons et de palais superposés, une babylone de métal, d'une légèreté hindoue, traversée par des terrasses suspendues, des couloirs aériens, des ponts volants jetés sur le vide. Ils revenaient toujours là, à cette ville autour de laquelle ils flânaient, sans pouvoir la quitter de plus de cent pas. (pp. 307-08)

Les Halles in the afternoon

Ils rentraient dans les après-midi tièdes des Halles. en haut, les persiennes sont fermées, les stores baissés; sous les rues couvertes, l'air s'endort, d'un gris de cendre coupé de barres jaunes par les taches de soleil qui tombent des longs vitraux. Des murmures adoucis sortent des marchés; les pas des rares passants affairés sonnent sur les trottoirs, tandis que des porteurs, avec leur médaille, sont assis à la file sur les rebords de pierre, aux coins des pavillons, ôtant leurs gros souliers, soignant leurs pieds endoloris. C'est une paix de colosse au repos, dans laquelle monte parfois un chant de coq, du fond de la cave aux volailles. Souvent ils allaient alors voir charger les paniers vides sur les camions, qui, chaque après-midi, viennent les reprendre, pour les retourner aux expéditeurs. Les paniers étiquetés de lettres et de chiffres noirs, faisaient des montagnes, devant les magasins de commission de la rue Berger. Pile par pile, symétriquement, des hommes les rangeaient.... Claude adorait aussi le trottoir de la rue Rambuteau et celui de la rue du Pont Neuf, au coin du pavillon des fruits, à l'endroit où se tiennent les marchandes au petit tas. Les légumes en plein air le ravissaient, sur les tables, recouvertes de chiffons noirs mouillés. A quatre heures, le soleil allumait tout ce coin de verdure. (pp. 308-09)

Les Halles at sunset

Il se plaisait aussi, le soir, aux beaux couchers de soleil qui découpaient en noir les fines dentelles des Halles, sur les lueurs rouges du ciel; la lumière de cinq heures, la poussière volante des derniers rayons, entraît par toutes les baies, par toutes les raies des persiennes; c'était comme un transparent lumineux et dépoli, où se dessinaient les arêtes minces des piliers, les courbes élégantes des charpentes, les figures géométriques des toitures. Il s'emplissait les yeux de cette immense épure lavée à l'encre de Chine, sur un vélin phosphorescent, reprenant son rêve de quelque machine colossale, avec ses roues, ses leviers, ses balanciers, entrevue dans la pourpre sombre du charbon flambant sous la chaudière. (pp. 221-22)

Les Halles at night

Il restait là quelques instants, aspirant fortement l'air frais qui lui venait de la Seine, par-dessus les maisons de la rue de Rivoli. En bas, confusé-

ment, les toitures des Halles étalaient leurs nappes grises. C'était comme des lacs endormis, au milieu desquels le reflet furtif de quelque vitre allumait la lueur argentée d'un flot. Au loin, les toits des pavillons de la boucherie et de la Vallée, s'assombrissaient encore, n'étaient plus que des entassements de ténèbres reculant l'horizon. Il jouissait du grand morceau de ciel qu'il avait en face de lui, de cet immense développement des Halles, qui lui donnait, au milieu des rues étranglées de Paris, la vision vague d'un bord de mer, avec les eaux mortes et ardoisées d'une baie, à peine frissonnantes du roulement lointain de la houle. (p. 193)

The descriptions of landscape in Le Ventre de Paris as well as the novel itself seen as an autonomous aesthetic phenomenon--both in form and in content--denote, then, an enthusiastic acceptance on the part of Zola of those spatial and aesthetic principles which were rudimentarily established at the time of that change of direction in the arts in the late fifteenth and sixteenth century. The usefulness of those same spatial and aesthetic principles in the 1880's and 1890's can be determined by examining the form and content of the descriptions of landscape in A Rebours, as well as the form and content of that novel seen as an autonomous aesthetic phenomenon.

FOOTNOTES

¹ Emile Zola, Le Ventre de Paris (Paris: Fasquelle, 1964), pp. 16-17. All subsequent references to Le Ventre de Paris will be to this Fasquelle edition and will be placed in the text.

² See also: Emile Zola, Lettres de Paris, ed. Phillip A. Duncan and Vera Erdely (Geneva: Droz, 1963); Henri Mitterand, Zola journaliste de l'affaire Manet à l'affaire Dreyfus (Paris: Colin, 1962).

³ M. de Amicis, Souvenirs de Paris et de Londres (quoted by Dangelzer, La Description du milieu dans le roman français de Balzac à Zola, p. 219).

⁴ Dangelzer, p. 219.

⁵ _____, p. 216.

⁶ _____, p. 182.

⁷ _____, p. 196.

⁸ _____, p. 196.

⁹ Lukács, Studies in European Realism, p. 90.

¹⁰ Dangelzer, p. 194.

¹¹ Sir Kenneth Clark, Landscape Into Art (1949; rpt. Boston: Beacon Press, 1961), p. 84.

¹² Dangelzer, p. 201.

VII

A REBOURS

The essentially Wagnerian confusion of art with both reality and unreality could not be disentangled, for the question of what was real and what was not could not be solved intelligently in an era which saw only Matter and non-Matter as the criteria of real and unreal. In any case, art had won the place that Wagner hoped it would win: that of absolute dominance, at least in the speech of the educated. Art for art's sake, which was a mild and redundant ideal, gave way to life for art's sake.

Darwin, Marx, Wagner

Jacques Barzun

That the Renaissance conception of space was rejected in the final decades of the nineteenth century in France as a valid basis for the creation of art can be demonstrated by examining in detail (1) the form and content of the descriptions of landscape in A Rebours of Joris-Karl Huysmans and (2) the form and content of that novel seen as an autonomous aesthetic phenomenon. In documenting in A Rebours the demise of what had been considered to be an immutable aesthetic system for over four hundred years--that of the Renaissance--it is important to recall (1) that the conscious goal of the fine arts from the early years of the fifteenth century to the final decades of the nineteenth century, as Francastel suggests in Peinture et Sociétés, is the analytical representation of empirical reality in a unified and coherent space picture representing closed geometric space in which emptiness and solid mass alike are informed by spatial unity; (2) that the essential spatial homogeneity of the fine arts in the West in the four-hundred-year period subsequent to the Florentine discovery of single viewpoint linear perspective, as Worringer suggests in Abstraktion und Einfühlung, results from the fact that the relationship between man and the natural world in this period, as in the Classical age of Greek sculpture and architecture, is one of confidence and intimacy. Given that relationship, the fine arts are, as

Worringer further suggests, executed in a naturalistic style, that is to say, a style which strives to represent the world of empirical reality, of which man is considered to be an integral part, in its three-dimensional corporeality dependent upon space.

Huysmans' position with reference to the inherited spatial and aesthetic legacy of the Renaissance, a conception of space and art which, as we have demonstrated in our examination of Le Ventre de Paris, permeates the fictional creations of Zola, is clear. Early in his career Huysmans not only considers himself to be a disciple of Zola (In his letters to Zola in the period 1877-78 Huysmans refers to Zola as "Monsieur et cher Maître," "Mon cher maître," "Mon cher maître et ami," or "Mon cher Zola"), but is recognized by Zola as being a naturalist (Huysmans' Sac au dos, first published in a Belgian revue in 1878, was included in the Soirées de Médan in 1880). Huysmans, in fact, enthusiastically defends the theoretical principles of naturalism in literature in an essay which he contributed to L'Actualité subsequent to the publication of L'Assommoir. James Laver summarizes the content of that essay as follows:

Huysmans began his essay by ridiculing this notion [that all artists are inevitably immoral] as hopelessly outmoded.... He passes on to expound and defend the doctrine of Naturalism, which consisted, in his view, of an attempt to live in one's own time, and to paint the world of reality as it really

is. Dead and buried are the cape and sword rigmaroles of the Romantics, the Greek and Hindu fantasies of writers like Théophile Gautier, the "boiled veal" of the sentimental fashionable writers such as Octave Feuillet. The business of the novelist is analysis, not fancy, and if in their analysis they are constrained to uncover the sores of society, they are doing no more than their duty. "Art," proclaims Huysmans, "has nothing to do with modesty or immodesty," but if a book is true and alive it cannot help promoting morality. L'Assommoir is such a book, in particular in the splendid pages describing the death of Lélie and Gervaise's descent into the gutter. ¹

Beginning in the 1880's Huysmans, however, like many of his contemporaries, begins to question the validity of the naturalistic doctrine as a basis for the creation of art. Huysmans' doubts about naturalism, particularly the content of naturalism, are clearly expressed in La-Bas. In the opening chapter of that novel Durtal, a novelist, expresses his boredom with the narrow range of subjects offered to him by naturalism in literature. Casting aside "les sujets apprivoisés du roman moderne: l'adultère, l'amour, l'ambition,"² he is thinking about writing a book on Gilles de Rais. Durtal's friend, Des Hermies, approves this decision and then launches an attack on naturalism:

Je ne reproche au naturalisme ni ses termes de pontons, ni son vocabulaire de latrines et d'hospices, car ce serait injuste et ce serait absurde; d'abord, certains sujets les hêlent, puis avec des gravats d'expressions et du brai de mots, l'on peut exhausser d'énormes et de puissantes oeuvres. L'Assommoir, de Zola, le prouve; non, la question est autre; ce que je reproche au naturalisme, ce n'est pas le lourd badigeon de son gros style, c'est l'immondice de ses idées; ce que je lui reproche, c'est d'avoir incarné

le matérialisme dans la littérature, d'avoir glorifié la démocratie de l'art!.... quel miteux et étroit système! Vouloir se confiner dans les buanderies de la chair, rejeter le suprasensible, dénier le rêve, ne pas même comprendre que la curiosité de l'art commence là où les sens cessent de servir!.... qu'a-t-il donc vu, ton naturalisme, dans tous ces décourageants mystères qui nous entourent? Rien. Quand il s'agit d'expliquer une passion quelconque, quand il a fallu sonder une plaie, déterger même le plus bénin des bobos de l'âme, il a tout mis sur le compte des appétits et des instincts. Rut et coup de folie, ce sont là ses seules diathèses.... En somme, il n'a fouillé que des dessous de nombril et banalement divagué dès qu'il s'approchait des aines; c'est un herniaire de sentiments, un bandagiste d'âme et voilà tout. Puis, vois-tu, Durtal, il n'est pas qu'inexpert et obtus, il est fétide, car il a prôné cette vie moderne atroce, vanté l'américanisme nouveau des moeurs, abouti à l'éloge de la force brutale, à l'apothéose du coffre-fort. Par un prodige d'humilité, il a révééré le gout nauséux des foules, et, par cela même, il a répudié le style, rejeté toute pensée altière, tout élan vers le surnaturel et l'au-delà. Il a si bien représenté les idées bourgeoises qu'il semble, ma parole, issu de l'accouplement de Lisa, la charcutière du Ventre de Paris, et de Homais! 3

Durtal agrees in principle with Des Hermies, yet moderates the severity of the latter's criticism of naturalism in literature by explaining that the naturalists have rendered a service to art in that they have, among other things, rid art of most of the customary romantic excesses:

Le matérialisme me répugne tout autant qu'à toi, mais ce n'est pas une raison pour nier les inoubliables services que les naturalistes ont rendus à l'art; car enfin, ce sont eux qui nous ont débarrassés des inhumains fantoches du romantisme et qui ont extrait la littérature d'un idéalisme de ganache et d'une inanimation de vieille fille exaltée par le célibat! En somme après Balzac, ils ont créé des êtres visibles et palpables et ils les ont mis en accord avec leurs alentours; ils ont aidé au développement de la langue commencée par les romantiques; ils ont connu le véritable rire et ils ont eu parfois même le don des larmes. 4

When Des Hermies leaves, Durtal's ambivalent state is described by Huysmans as follows:

Cette discussion avec son ami l'irritait d'autant plus qu'il se battait depuis des mois avec lui-même et que des théories, qu'il avait crues inébranlables, s'entamaient maintenant, s'effritaient peu à peu, lui emplissaient l'esprit comme de décombres. 5

Durtal ultimately decides that the naturalistic method of Zola should be retained but that it should be directed not only towards an examination of physical realities, but also of non-physical realities, resulting in what he refers to as "spiritualistic naturalism":

Il faudrait, se disait-il, garder la véracité du document, la précision du détail, la langue étoffée et nerveuse du réalisme, mais il faudrait aussi se faire puisatier d'âme et ne pas vouloir expliquer le mystère par les maladies des sens; le roman, si cela se pouvait, devrait se diviser de lui-même en deux parts, néanmoins soudées ou plutôt confondues, comme elles le sont dans la vie, celle de l'âme, celle du corps, et s'occuper de leurs réactifs, de leurs conflits, de leur entente. Il faudrait, en un mot, suivre la grande voie si profondément creusée par Zola, mais il serait nécessaire aussi de tracer en l'air un chemin parallèle, une autre route, d'atteindre les en deça et les après, de faire, en un mot, un naturalisme spiritualiste; ce serait autrement fier, autrement complet, autrement fort! 6

This spiritualistic naturalism is a necessity, as Huysmans explains in the preface to A Rebours, written twenty years after the novel, in that naturalism in literature as exemplified in the fictional creations of Zola has become moribund. Huysmans states: "On était alors (1884) en plein naturalisme; mais cette école qui devait rendre l'inoubliable service de situer des personnages dans des milieux exacts, était con-

damné à se rabâcher, en piétinant sur place.... Le naturalisme s'essoufflait à tourner la meule dans le même cercle.... Nous en étions tous réduits, en ce temps-là, à louvoyer, à rôder par des voies plus ou moins explorées, tout autour."⁷ That being the case, Huysmans, speaking for himself as well as for those writers who began their literary careers in the late 1870's and 1880's, further remarks: "Nous autres, moins râblés que Zola et préoccupés d'un art plus subtil et plus vrai, nous devions nous demander si le naturalisme n'aboutissait pas à une impasse et si nous n'allions pas bientôt nous heurter contre le mur du fond."⁸ In order to avoid the impasse of naturalism, therefore, Huysmans wrote A Rebours. Huysmans states in the preface to that novel:

Je cherchais vaguement à m'évader d'un cul-de-sac où je suffoquais, mais je n'avais aucun plan déterminé et A Rebours, qui me libéra d'une littérature sans issue, en m'aérant, est un ouvrage parfaitement inconscient, imaginé sans idées préconçues, sans intentions réservées d'avenir, sans rien du tout.⁹

A Rebours, which as Huysmans himself remarks, "tombait ainsi qu'une aéroliithe dans le champ de foire littéraire,"¹⁰ and which Brunetière compared to the vaudevilles of Walfrad and Fulgence in the Revue des deux mondes,¹¹ represents, as Zola was aware and as we will demonstrate in this study, the ultimate undermining of the naturalistic tradition in the novel as practiced by Zola. Huysmans recounts the substance of a conversation that he had with Zola subsequent to the

publication of A Rebours as follows:

Je me rappelle que j'allai passer, après l'apparition d'A Rebours, quelques jours à Médan. Une après-midi que nous nous promenions, tous les deux, il s'arrêta brusquement et, l'oeil devenu noir, il me reprocha le livre, disant que je portais un coup terrible au naturalisme, que je faisais dévier l'école, que je brûlais d'ailleurs mes vaisseaux avec un pareil roman, car aucun genre de littérature n'était possible dans ce genre épuisé en un seul tome, et aimablement--car il était un très grave homme--il m'incita à rentrer dans la route frayée, à m'atteler à une étude de mœurs. Je l'écoutais, pensant qu'il avait tout à la fois et raison et tort,--raison, en m'accusant de saper le naturalisme et de me barrer tout chemin--tort, en ce sens que le roman, tel qu'il le concevait, me semblait moribond, usé par les rédites, sans intérêt, qu'il le voulût ou non, pour moi. 12

Given these statements by Huysmans with reference to the inherited spatial and aesthetic legacy of the Renaissance both in his novels and in independent critical evaluations, we must now examine the content of the descriptions of landscape in A Rebours as manifestations of a conception of space and art. Consider, for example, the following description of what Des Esseintes sees as he looks out his window one night:

Par sa fenêtre, une nuit, il avait contemplé le silencieux paysage qui se développe, en descendant, jusqu'au pied d'un coteau, sur le sommet duquel se dressent les batteries du bois de Verrières. Dans l'obscurité, à gauche, à droite, des masses confuses s'étageaient, dominées, au loin, par d'autres batteries et d'autres forts dont les hauts talus semblaient, au clair de la lune, gouachés avec de l'argent, sur un oeil sombre. Rétrécie par l'ombre tombée des collines, la plaine paraissait, à son milieu, poudrée de farine d'amidon et enduite de blanc cold cream; dans l'air tiède, éventant les herbes décolorées et distillant de bas parfums d'épices, les arbres frottés de craie par la lune,

ébouriffaient de pâles feuillages et dédoublaient leurs troncs dont les ombres barraient de raies noires le sol en plâtre sur lequel des caillasses scintillaient ainsi que des éclats d'assiettes. 13

Unlike the descriptions of landscape in Le Ventre de Paris, for example, in which the emphasis, as we have demonstrated in the preceding chapter in this study, is on the "naturalness" of the represented reality, the emphasis in this description of landscape from A Rebours is on the artificial aspects of the represented scene. It is for this reason that this particular landscape pleases Des Esseintes. Huysmans states: "En raison de son maquillage et de son air factice, ce paysage ne déplaisait pas à Des Esseintes" (p. 54). Huysmans, it must be understood, does not share what Sypher has referred to as the nineteenth century's "mania for nature."¹⁴ The age of nature has passed. Beginning with Huysmans, artificiality, in the genre of the novel, is given precedence over naturalness. Artificiality, in fact, as Huysmans explains in A Rebours, appears to Des Esseintes as the distinctive feature of the genius of man:

Au reste l'artifice paraissait à des Esseintes la marque distinctive du génie de l'homme. Comme il le disait, la nature a fait son temps; elle a définitivement lassé, par la dégoûtante uniformité de ses paysages et de ses ciels, l'attentive patience des raffinés. Au fond, quelle platitude de spécialiste confinée dans sa partie, quelle petitesse de boutique tenant tel article à l'exclusion de tout autre, quel monotone magasin de prairies et d'arbres, quelle banale agence de montagnes et de mers!.... A n'en pas douter, cette sempiternelle radoteuse a maintenant usé la débonnaire admiration des vrais

artistes, et le moment est venu où il s'agit de la remplacer, autant que faire se pourra, par l'artifice. (pp. 51-52)

That the ideal of naturalness is thrust aside by Huysmans in favor of the ideal of artificiality is evident in Des Esseintes' taste in flowers. Before having left Paris and installed himself at Fontenay, as Huysmans explains, Des Esseintes could not endure real flowers:

Autrefois, à Paris, son penchant naturel vers l'artifice l'avait conduit à délaisser la véritable fleur pour son image fidèlement exécutée, grâce aux miracles des caoutchoucs et des fils, des percalines et des taffetas, des papiers et des velours. (p. 123)

Having been long enough fascinated by artificial flowers Des Esseintes, however, once installed at Fontenay, now wants real flowers which, significantly, must appear to be artificial:

Après les fleurs factices singeant les véritables fleurs, il foulait des fleurs naturelles imitant des fleurs fausses. Il dirigea ses pensées dans ce sens; il n'eut point à chercher longtemps, à aller loin, puisque sa maison était située au beau milieu du pays des grands horticulteurs. Il s'en fut tout bonnement visiter les serres de l'avenue de Chatillon et de la vallée d'Aunay, revint éreinté, la bourse vide, émerveillé des folies de végétation qu'il avait vues, ne pensant plus qu'aux espèces qu'il avait acquises, hanté sans trêve par des souvenirs de corbeilles magnifiques et bizarres. (p. 124)

In the following passage, Huysmans describes the arrival of the real flowers, all of which are odorless except for the Cattleya de la Nouvelle-Grenade "qui exhalait une odeur de sapin verni, de boîte à jouets, évoquait les horreurs d'un jour de l'an" (p. 128):

Deux jours après, les voitures arrivèrent. Sa liste à la main, des Esseintes appelait, vérifiait ses emplettes, une à une. Les jardiniers descendirent de leurs carrioles une collection de Caladiums qui appuyaient sur des tiges turgides et velues d'énormes feuilles, de la forme d'un coeur; tout en conservant entre eux un air de parenté, aucun ne se répétait. Il y en avait d'extraordinaires, des rosâtres, tels que la Virginale qui semblait découpé dans de la toile vernie, dans du taffetas gonflé d'Angleterre; de tout blancs, tels que l'Albane, qui paraissait taillé dans la plèvre transparente d'un boeuf, dans la vessie diaphane d'un porc; quelques-uns, surtout le Madame Mame, imitaient le zinc, parodiaient des morceaux de métal estampé teints en vert empereur, salis par des gouttes de peinture à l'huile, par des taches de minimum et de céruse; ceux-ci, comme le Bosphore, donnaient l'illusion d'un calicot empesé, caillouté de cramoisi et de vert myrte; ceux-là, comme l'Aurore Boréale, étalaient une feuille couleur de viande crue, striée de côtes pourpres, de fibrilles violacées, une feuille tuméfiée, suant le vin bleu et le sang.... Une nouvelle plante, d'un modèle similaire à celui des Caladiums, l'"Alocasia Metallica," l'exalta encore. Celle-là était enduite d'une couche de vert bronze sur laquelle glissaient des reflets d'argent; elle était le chef-d'oeuvre du factice, on eût dit d'un morceau de tuyau de poêle, découpé en fer de pique, par un fumiste. (pp. 124-26)

The ideal of artificiality is similarly paramount in Des Esseintes' taste in women. His fondest memories are of a ventriloquist:

Il songeait à ses autres maîtresses; elles se pressaient, en troupeau, dans sa cervelle; mais par-dessus toutes s'exhaussait maintenant la femme dont la monstruosité l'avait tant satisfait pendant des mois. Celle-là était une petite et sèche brune, aux yeux noirs, aux cheveux commandés, plaqués sur la tête comme avec un pinceau, séparés par une raie de garçon, près d'une tempe. Il l'avait connue dans un café-concert, où elle donnait des représentations de ventriloque. A la stupeur d'une foule que ces exercices mettaient mal à l'aise, elle faisait parler, à tour de rôle, des enfants en carton, rangés en flute de Pan, sur des chaises; elle conversait avec des mannequins presque vivants et, dans la salle même, des mouches bourdonnaient autour des lustres et l'on

entendait bruire le silencieux public qui s'étonnait d'être assis et se reculait instinctivement dans ses stalles, alors que le roulement d'imaginaires voitures le frôlait, en passant, de l'entrée jusqu'à la scène. Des Esseintes avait été fasciné; une masse d'idées germa en lui; tout d'abord il s'empessa de réduire, à coups de billets de banque, la ventriloque qui lui plut par le contraste même qu'elle opposait avec l'Américaine. Cette brunette suintait des parfums préparés; malsains et capiteux, et elle brûlait comme un cratère; en dépit de tous ses subterfuges, des Esseintes s'épuisa en quelques heures.... Celle-là, il l'avait regrettée et, au souvenir de ses artifices, les autres femmes lui parurent dénuées de saveur; les grâces pourries de l'enfance lui semblèrent même fades; son mépris pour leurs monotones grimaces devint tel qu'il ne pouvait plus se résoudre à les subir.
(pp. 143-46 passim)

This rejection of the natural in favor of the artificial in art is the inevitable result of a significant change which occurred in the relationship between the artist and his world in the 1870's and 1880's. That relationship, which throughout much of the nineteenth century was becoming increasingly difficult (witness the charges brought against Flaubert and Baudelaire and the trials which followed), now becomes highly problematic. The state of disharmony between creative artists and contemporary society during the final decades of the nineteenth century in France is reflected in the description of contemporary Paris, a world which Des Esseintes must, upon the advice of his physicians now reenter, at the conclusion of A Rebours:

Maintenant, c'était un fait acquis.... Le bourgeois, rassuré, trônait, jovial, de par la force de son argent et la contagion de sa sottise. Le résultat de son avènement avait été l'écrasement de toute in-

telligence, la négation de toute probité, la mort de tout art, et, en effet, les artistes avilis s'étaient agenouillés, et ils mangeaient, ardemment, de baisers les pieds fétides des hauts maquignons et des bas satrapes dont les aumônes les faisaient vivre!

C'étaient, en peinture, un déluge de niaiseries molles; en littérature, une intempérance de style plat et d'idées lâches, car il lui fallait de l'honnêteté au tripoteur d'affaires, de la vertu au filibustier qui pourchassait une dot pour son fils et refusait de payer celle de sa fille; de l'amour chaste au voltairien qui accusait le clergé de viols, et s'en allait renifler hypocritement, bêtement, sans dépravation réelle d'art, dans des chambres troubles, l'eau grasse des cuvettes et le poivre tiède des jupes sales!

C'était le grand bain de l'Amérique transporté sur notre continent; c'était enfin, l'immense, la profonde, l'incommensurable goujaterie du financier et du parvenu, rayonnant, tel qu'un abject soleil, sur la ville idolâtre qui éjaculait, à plat ventre, d'impurs cantiques devant le tabernacle impie des banques! (pp. 267-68)

Given that relationship of disharmony, it is not surprising, as Wilhelm Worringer suggests in Abstraktion und Einfühlung, that the psychic presupposition of art at that time is not the process of empathy (Einfühlung). Rather, the psychic presupposition of art, a concept referred to by the Austrian critic, Alois Riegl, as Kunstwollen or the will-to-art, is the urge to abstraction (Abstraktion) in the final decades of the nineteenth century--an historical period characterized by a relationship of disharmony and disequilibrium between the artist and his world. Worringer states:

.... what are the psychic presuppositions for the urge to abstraction? We must seek them in these people's feelings about the world, in their psychic attitude toward the cosmos. Whereas the precondition for the urge to empathy is a happy pantheistic

relationship of confidence between man and the phenomena of the external world, the urge to abstraction is the outcome of a great inner unrest inspired in man by the phenomena of the outside world.... We might describe this state as an immense spiritual dread of space. 15

That being the case, the world of empirical reality, directly observed and objectively described by an impartial observer, is no longer considered to be sufficient content for art. Prior to Huysmans, particularly in the fictional creations of Flaubert and Zola, the urge to empathy resulted, as we have demonstrated in earlier chapters of this study, in a naturalistic style which represents the ordinary world of empirical reality as an end in itself. Beginning with Huysmans the ordinary world of empirical reality loses its aesthetic attraction as a valid content for art within the genre of the novel. Nature, for Huysmans, in order to be considered sufficient content for art, must appear un-natural, as in the examples adduced above of Des Esseintes' tastes in flowers and women. Similarly, as McCarthy has suggested, the un-natural supplants the natural in the novels of Dostoievsky. McCarthy states:

.... in Dostoievsky the unnatural (an unnatural crime, unnatural sons, unnatural desires and impulses) has become the most natural thing in the world, and no evident reason can be found in the nature of things--though perhaps one exists, finally--to argue against a student's killing an old pawnbroker. 16

In the event that the natural world does not appear un-natural

then it must appear diseased, demented, or deformed, as we will now demonstrate, in order to be considered by Huysmans as a valid subject for art. In the following description many of the natural flowers ordered by Des Esseintes for Fontenay, for example, appear to be overcome by leprosy, syphilis, scars, ulcers and so on:

Les jardiniers apportèrent encore de nouvelles variétés; elles affectaient, cette fois, une apparence de peau factice sillonnée de fausses veines; et, la plupart, comme rongées par des syphilis et des lèpres, tendaient des chairs livides, marbrées de roséoles, damassées de dartres; d'autres avaient le ton rose vif des cicatrices qui se forment ou la teinte brune des croûtes qui se se forment; d'autres étaient bouillonnées par ces cautères, soulevées par des brûlures; d'autres encore, montraient des épidermes poilus, creusés par des ulcères et repoussés par des chancres; quelques-unes, enfin, paraissaient couvertes de pansements, plaquées d'axonge noire mercurielle, d'onguents verts de belladone, piquées de grains de poussière, par les micas jaunes de la poudre d'iodoforme. Réunies entre elles, ces fleurs éclatèrent devant des Esseintes, plus monstrueuses que lorsqu'il les avait surprises, confondues avec d'autres, ainsi que dans un hôpital, parmi les salles vitrées des serres. (p. 125)

Similarly, Des Esseintes prefers those writers whose works have what Mario Praz refers to in The Romantic Agony as Medusean beauty.¹⁷ Des Esseintes prefers those writers, in other words, whose works have cankered surfaces, stains of disease and decay, and a taste of rotten ripeness, particularly Barbey d'Aurevilly and the Latin and monastic decadent writers of the Middle Ages:

Il laissa là ses livres, s'essuya le front, se dirigea vers la salle à manger, se disant que parmi

tous ces volumes qu'il venait de ranger, les oeuvres de Barbey d'Aurevilly étaient les seules dont les idées et le style présentassent ces faisandages, ces taches morbides, ces épidermes talés et ce goût blet qu'il aimait tant à savourer parmi les écrivains décadents, latins et monastiques des vieux âges. (p. 205)

Likewise, Des Esseintes' admiration for the works of Baudelaire is limitless, for, as Huysmans explains, it is Baudelaire who first penetrated to the lower depths of the soul where "les végétations monstrueuses de la pensée, les aberrations, les maladies, les typhoïdes et les vomitos du crime" are found:

C'était [before Baudelaire], au demeurant, l'excellente santé des vertus et des vices, le tranquille agissement des cervelles communément conformées, la réalité pratique des idées courantes, sans idéal de maladive dépravation, sans au-delà; en somme, les découvertes des analystes s'arrêtaient aux spéculations mauvaises ou bonnes, classifiées par l'Eglise; c'était la simple investigation, l'ordinaire surveillance d'un botaniste qui suit de près le développement prévu de floraisons normales plantées dans la naturelle terre. Baudelaire était allé plus loin; il était descendu jusau'au fond de l'inépuisable mine, s'était engagé à travers des galeries abandonnées ou inconnues, avait abouti à ces districts de l'âme où se ramifient les végétations monstrueuses de la pensée. Là, près de ces confins où séjournent les aberrations et les maladies, le tétanos mystique, la fièvre chaude de la luxure, les typhoïdes et les vomitos du crime, il avait trouvé, couvant sous la morne cloche de l'ennui, l'effrayant retour d'âge des sentiments et d'idées. (p. 183)

At the same time, it is the morbid, nightmarish, and often demented quality of the works of Gustave Moreau, Jan Luyken, de Bresdin and Odilon Redon which appeals so much to Des Esseintes. Huysmans describes Des Esseintes' tastes in art as follows:

Après s'être désintéressé de l'existence contemporaine, il avait résolu de ne pas introduire dans sa cellule des larves de répugnances ou de regrets, aussi, avait-il voulu une peinture subtile, exquise, baignant dans un rêve ancien, dans une corruption antique, loin de nos mœurs, loin de nos jours. Il avait voulu, pour la délectation de son esprit et la joie de ses yeux, quelques oeuvres suggestives, le jetant dans un monde inconnu, lui dévoilant les traces de nouvelles conjectures, lui ébranlant le système nerveux par d'érudites hystéries, par des cauchemars compliqués, par des visions nonchalantes et atroces. (p. 83)

Consider, for example, the following description of the engraving of de Bresdin entitled La Comédie de la Mort:

La Comédie de la Mort de Bresdin, où dans un invraisemblable paysage, hérissé d'arbres, de taillis, de touffes, affectant des formes de démons et de fantômes, couvert d'oiseaux à têtes de rats, à queues de légumes, sur un terrain semé de vertèbres, de côtes, de crânes, des saules se dressent, noueux et crevassés, surmontés de squelettes agitant, les bras en l'air, un bouquet, entonnant un chant de victoire, tandis qu'un christ s'enfuit dans un ciel pommelé, qu'un ermite réfléchit, la tête dans ses deux mains, au fond d'une grotte, qu'un misérable meurt, épuisé de privations, exténué de faim, étendu sur le dos, les pieds devant une mare. (p. 94)

The un-natural quality of the content of the paintings of Odilon Redon similarly appeals to Des Esseintes. Huysmans offers the following description of the content of Redon's works as a whole:

Ils renfermaient dans leurs baguettes de poirier brut, liseré d'or, des apparitions inconcevables: une tête d'un style mérovingien, posée sur une coupe; un homme barbu, tenant tout à la fois du bonze et de l'orateur de réunion publique, touchant du doigt un boulet de canon colossal; une épouvantable araignée logeant au milieu de son corps une face humaine; puis des fusains partaient plus loin encore dans l'effroi du rêve tourmenté par la con-

gestion. Ici c'était un énorme dé à jouer où clignait une paupière triste; là des paysages, secs, arides, des plaines calcinées, des mouvements de sol, des soulèvements volcaniques accrochant des nuées en révolte, des ciels stagnants et livides; parfois même les sujets semblaient empruntés au cauchemar de la science, remonter aux temps préhistoriques; une flore monstrueuse s'épanouissait sur les roches; partout des blocs erratiques, des boues glaciaires, des personnages dont le type simien, les épais maxillaires, les arcades des sourcils en avant, le front fuyant, le sommet aplati du crâne, rappelaient la tête ancestrale, la tête de la première période quaternaire, de l'homme encore frugivore et dénué de parole, contemporain du mammouth, du rhinocéros aux narines cloisonnées et du grand ours. Ces dessins étaient en dehors de tout; ils sautaient, pour la plupart, par-dessus les bornes de la peinture, innovaient un fantastique très spécial, un fantastique de maladie et de délire. (p. 95)

Additional examples of representations of empirical reality in A Rebours in which nature appears artificial, diseased, deformed, or demented, although abundant, need not be given. It is clear that Huysmans rejects the ordinary world of human experience as the subject for art, the primary content of the descriptions of landscape in Madame Bovary and in Le Ventre de Paris, both of which, as we have demonstrated, are place novels.

The ordinary world of human experience, however, can become a valid subject for art if it is, as Huysmans demonstrates in A Rebours, supplemented or embellished by the subjective needs, desires and aspirations of the artist. The importance of Baudelaire in the development of this belief--random empirical reality is only the starting point

for the artist's imagination--is underlined by Sypher as follows:

Baudelaire led the attack on the realists--those "parasites of the object"--who kept looking outside for what "was only to be found within." He hated Daguerre, for photography and art are not the same thing, as he spent his whole life pointing out. If art is the enemy of photography, Nature is only an "excitant," a dictionary for the use of the imagination, which must "digest and transform." 18

Examples of empirical reality that has been embellished by the imagination of Huysmans in A Rebours are numerous. On the occasion of the dinner given by Des Esseintes to commemorate his momentarily lost virility, Des Esseintes literally transforms his garden in such a manner that it is in harmony with his état d'âme. Huysmans describes the garden as follows:

Dans la salle à manger tendue de noir, ouverte sur le jardin de sa maison subitement transformé, montrant ses allées poudrées de charbon, son petit bassin maintenant bordé d'une margelle de basalte et rempli d'encre et ses massifs tout disposés de cyprès et de pins, le dîner avait été apporté sur une nappe noire, garnie de corbeilles de violettes et de scabieuses, éclairée par des candélabres où brûlaient des flammes vertes, et par des chandeliers où flambaient des cierges. (pp. 39-40)

Similarly, perfumes are not merely the essence obtained by the distillation of certain flowers. Something must be added, "ce ton en plus," as Huysmans explains, in order that a flower essence might become a work of art:

Presque jamais, en effet, les parfums ne sont issues des fleurs dont ils portent le nom; l'artiste qui oserait emprunter à la seule nature ses éléments, ne produirait qu'une oeuvre bâtarde, sans vérité,

sans style, attendu que l'essence obtenue par la distillation des fleurs ne saurait offrir qu'une très lointaine et très vulgaire analogie avec l'arôme même de la fleur vivante, épanchant ses effluves, en pleine terre. Aussi, à l'exception de l'inimitable jasmin, qui repousse jusqu'aux à-peu-près, toutes les fleurs sont exactement représentées par des alliances d'alcoolats et d'esprits, dérobant au modèle sa personnalité même et y ajoutant ce rien, ce ton en plus, ce fumet capiteux, cette touche rare qui qualifie une oeuvre d'art. (p. 151)

Perhaps the most remarkable example in A Rebours of nature that has been literally embellished by the subjective needs, desires, and aspirations of the artist is the celebrated account of the gem-studded turtle in Chapter IV. Before having left Paris Des Esseintes decided that it would be appropriate to place upon his oriental carpet an object which would enhance the tonalities of the carpet. Having placed the turtle, unadorned, upon the carpet the crude Sienna tone of the carapace spoiled the reflections of the carpet. Des Esseintes then decides that, given the newness of the carpet, it would be better to mute the vibrant colors of the carpet by placing a dazzling object thereon. He has the shell of the turtle gilt and inlaid with rare gems in a pattern representing a bouquet of flowers. Diamonds, emeralds, rubies, topazes, amethysts and sapphires are rejected by Des Esseintes as being too common and too well known. The gems he chooses for the bouquet of flowers are described by Huysmans as follows:

Il composa ainsi le bouquet de ses fleurs: les feuilles furent serties de pierreries d'un vert

accentués et précis: de chrysobéryls vert asperge; de péridots vert poireau; d'olivines vert olive; et elles se détachèrent de branches en almadine et en ouwarovite d'un rouge violacé, jetant des paillettes d'un éclat sec de même que ces micas de tartare qui luisent dans l'intérieur des futaies. Pour les fleurs, isolées de la tige, éloignées du pied de la gerbe, il usa de la cendre bleue; mais il repoussa formellement cette tourquoise orientale qui se met en broches et en bagues et qui fait avec la banale perle et l'odieux corail, les délices du menu peuple; il choisit exclusivement des turquoises de l'Occident, des pierres qui ne sont, à proprement parler, qu'un ivoire fossile imprégné de substances cuivreuses et dont le bleu céladon est engorgé, opaque, sulfureux, comme jauni de bile. Cela fait, il pouvait maintenant enchâsser les pétales de ses fleurs épanouies au milieu du bouquet, de ses fleurs les plus voisines, les plus rapprochées du tronc, avec des minéraux transparents, aux lueurs vitreuses et morbides, aux jets fiévreux et aigres. Il les composa uniquement d'yeux de chat de Ceylan, de cymophanes et de saphirines.... Il se décida enfin pour des minéraux dont les reflets devaient s'alterner: pour l'hyacinthe de Compostelle, rouge acajou: l'aigue-marine, vert glaqué; les rubis-balis, rose vinaigre; le rubis de Sudermanie, ardoise pâle. Leurs faibles chatoyements suffisaient à éclairer les ténèbres de l'écaille et laissaient sa valeur à la floraison de pierreries qu'ils entouraient d'une mince guirlande de feux vagues. (pp. 74-75)

Thus embellished, the turtle not only serves Des Esseintes' purposes with reference to the carpet but also satisfies his hypersensitive tastes as an end in itself. Huysmans describes Des Esseintes' mental state on seeing the turtle on the oriental carpet¹⁹ in the dining room of Fontenay as follows:

Il se sentit parfaitement heureux; ses yeux se grisaient à ces resplendissements de corolles en flammes sur un fond d'or. (p. 75)

Des Esseintes' belief that empirical reality must be embellished and corrected by the artist is diametrically

opposed to that stance taken by the second-century Latin writer Tertullian. For that reason, as Huysmans explains, Des Esseintes has lost interest in the writings of Tertullian, particularly L'Apologétique and Le Traité de la patience:

Bien qu'il fût assez ferré sur la théologie, les disputes des montanistes contre l'Eglise catholique, les polémistes contre la gnose, le laissaient froid; aussi, et malgré la curiosité du style de Tertullien, un style concis, plein d'amphibologies, reposé sur des participes, heurté par des oppositions, hérissé de jeux de mots et de pointes, bariolé de vocables tirés dans la science juridique et dans la langue des Pères de l'Eglise grecque, il n'ouvrait plus guère l'Apologétique et le Traité de la patience et, tout au plus, lisait-il quelques pages du De cultu feminarum où Tertullien objurgue les femmes de ne pas se parer de bijoux et d'étoffes précieuses, et leur défend l'usage des cosmétiques parce qu'ils essayent de corriger la nature et de l'embellir.... Ces idées, diamétralement opposées aux siennes, le faisaient sourire. (p. 62)

For Huysmans, then, as we have demonstrated, empirical reality can become a valid subject for art when it appears un-natural (diseased, deformed, demented, or artificial) or when it can be embellished so as to coincide with the subjective needs, desires and aspirations of the artist. In both instances, sensual, primarily optical, experience is important in that the objects represented are bound to the spatial and temporal structure of empirical reality and art is essentially imitation. Empirical reality can also become a valid subject for art, as we will now demonstrate, when its components are taken out of the space-time continuum

and recreated by the artist's intellect. Art, in this instance, is no longer imitation. Rather, as Brion-Guerry suggests, art is "un moyen de connaissance":

L'image n'est pas une représentation par l'artiste de l'apparence éphémère des êtres et des choses telle qu'elle est perçue par nos sens, mais une recherche de leur nature essentielle en leur participation à l'âme universelle, autrement dit un moyen de connaissance, et non un désir d'imitation.²⁰

The artist, it follows, must, above all, be intelligent. Gleizes and Metzinger underline this point as follows: "The visible world does not become the real world except by the operation of thought. It is not enough for a painter to see a thing, he must think it."²¹ Des Esseintes' rejection of opium and hashish in favor of his brain as a means of being carried "loin de la vie, dans les rêves" must be seen in relation to this significant re-orientation of thought as to the purpose of art:

Jadis il [Des Esseintes] avait voulu se procurer de l'opium et de le haschish des visions, mais ces deux substances avaient amené des vomissements et des perturbations nerveuses intenses; il avait dû, tout aussitôt, renoncer à les absorber et, sans le secours de ces grossiers excitants, demander à sa cervelle seule de l'emporter loin de la vie, dans les rêves. (p. 215)

Des Esseintes' tropical plants are good examples of empirical reality that has been re-created by man outside of the spatial and temporal structure of empirical reality:

Il possédait ainsi une merveilleuse collection de plantes des tropiques, ouvrées par les doigts de profonds artistes, suivant la nature pas à pas, la créant à nouveau, prenant la fleur dès sa naissance,

la menant à maturité, la simulant jusqu'à son déclin; arrivant à noter les nuances les plus infinies, les traits les plus fugitifs de son réveil ou de son repos; observant la tenue de ses pétales retroussés par le vent ou fripés par la pluie; jetant sur ses corolles matineuses des gouttes de rosée en gomme; la façonnant, en pleine floraison, alors que les branches se courbent sous le poids de la sève, ou élançant sa tige sèche, sa cupule racornie, quand les feuilles tombent. (pp. 123-24)

Inasmuch as the artist is no longer bound by the exigencies of representing empirical reality as an end in itself, he can validly create art from a state of soul. Verlaine, it should be noted, expresses this new understanding as to the quality of nature within the poetic realm when the poet relies not on his eye but on his intellect in the opening strophe of Clair de lune:

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques,
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

The manifestations of this new attitude as to the purpose of art within the genre of the novel, both with reference to form (which we will discuss in a subsequent section of this chapter) and content, are numerous. It means, first of all, that the fictional characters created by the novelist will not, as in Madame Bovary and in Le Ventre de Paris, for example, submit to and be determined by their milieux. Rather, it is the états d'âme of the fictional characters which will determine the specific nature of the fictional milieu. The

result, it can be argued, is a kind of pathetic fallacy. Unlike those environments created by Chateaubriand, for example, in Atala and René in which the fictional characters seek and ultimately find a milieu within the ordinary world of human experience with which they are in harmony, that created by Huysmans in A Rebours is a conscious creation, outside of the space-time continuum, by a fictional character who has contempt for empirical reality in its entirety. By means of the intellect, then, the artist can create artificial paradises, re-creations of empirical reality, which are not only in perfect harmony with his psychic needs but also which are equal to and therefore supplant the ordinary world of human experience in art. The rupture with Zola and the naturalistic tradition in art is thus complete. That the artificial is at the same time equal to and indistinguishable from the natural is underlined by Huysmans in Chapter II of A Rebours. Huysmans states:

Il n'est, d'ailleurs, aucune de ses [nature's] inventions réputée si subtile ou si grandiose que le génie humain ne puisse créer; aucune forêt de Fontainebleau, aucun clair de lune que des décors inondés de jets électriques ne produisent; aucune cascade que l'hydraulique n'imite à s'y méprendre; aucun roc que le carton-pâte ne s'assimile; aucune fleur que de précieux taffetas et de délicats papiers peints n'égale! A n'en pas douter, cette sempiternelle radoteuse a maintenant usé la débonnaire admiration des vrais artistes, et le moment est venu où il s'agit de la remplacer, autant que faire se pourra, par l'artifice. (p. 52)

The commonest of wines, for example, can be re-created, as Huysmans explains, so as to be indistinguishable from the

rarest of vintage wines;

Ainsi, il est bien évident que tout gourmet se délecte aujourd'hui, dans les restaurants renommés par l'excellence de leurs caves, en buvant les hauts crus fabriqués avec de basses vinasses traitées suivant la méthode de M. Pasteur. Or, vrais ou faux, ces vins ont le même ârome, la même couleur, le même bouquet, et par conséquent le plaisir qu'on éprouve en dégustant ces breuvages altérés et factices est absolument identique à celui que l'on goûterait, en savourant le vin naturel et pur qui serait introuvable, même à prix d'or. (p. 50)

Having compared the aesthetic qualities of the Crampton and the Engerth, two locomotives utilized by the Northern Railway, with those of what, as Huysmans explains, is said to be nature's most perfect and original creation, woman, Huysmans concludes that man has done as well as God. Huysmans states:

Et puis, à bien discerner celle de ses oeuvres considérée comme la plus exquise, celle de ses créations dont la beauté est, de l'avis de tous, la plus originale et la plus parfaite: la femme; est-ce que l'homme n'a pas, de son côté, fabriqué, à lui tout seul, un être animé et factice qui la vaut amplement, au point de vue de la beauté plastique? est-ce qu'il existe, ici-bas un être conçu dans les joies d'une fornication et sorti des douleurs d'une matrice dont le modèle, dont le type soit plus éblouissant, plus splendide que celui de ces deux locomotives adoptées sur la ligne du chemin de fer du Nord?

L'une, la Crampton, une adorable blonde, à la voix aiguë, à la grande taille frêle, emprisonnée dans un étincelant corset de cuivre, au souple et nerveux allongement de chatte, une blonde pimpante et dorée, dont l'extraordinaire grâce épouvante lorsque, raidissant ses muscles d'acier, activant la sueur de ses flancs tièdes, elle met en branle l'immense rosace de sa fine roue et s'élance toute vivante, en tête des rapides et des marées!

L'autre, l'Engerth, une monumentale et sombre brune aux cris sourds et rauques, aux reins trapus, étranglés dans une cuirasse en fonte, une monstrueuse bête, à la crinière échevelée de fumée noire,

aux six roues basses et accouplées; quelle écrasante puissance lorsque, faisant trembler la terre, elle remorque pesamment, lentement, la lourde queue de ses marchandises!

Il n'est certainement pas, parmi les frêles beautés blondes et les majestueuses beautés brunes, de pareils types de sveltesse délicate et de terrifiante force; à coup sûr, on peut le dire: l'homme a fait dans son genre, aussi bien que le Dieu auquel il croit.
(pp. 52-53)

This belief that the modern artist, in his ability to create, is equal to God is one which was established, as Panofsky explains, at the time of the Renaissance. Panofsky states:

In the Middle Ages a painter could be a good painter or a bad painter, and he could be a sinner or, in exceptional cases, a saint. But he could not be a "scientist," basing himself, as Leonardo demanded, on mathematics and experiment. And on no account could he be a genius. He was credited with the power to produce, like every human being possessed of reason and a healthy body, but not with the power to "create"; for creation was the prerogative of God. This truly revolutionary idea did not appear until the fifteenth and sixteenth centuries when people began to talk of "inspiration" with reference to the poet and the artist, when Michelangelo was called "divino" and when Dürer asserted that a good painter, creating "every day new shapes of men and creatures the like of which was never seen before nor thought of by any man," had an equality to God. 22

In the four-hundred-year period subsequent to the Renaissance the principal creative artists in the West utilized their senses in creating "new shapes of men and creatures." Beginning in the 1870's and 1880's artists begin to rely not on sensual knowledge, but rather on their intellects in the creation of art. The olfactory landscapes in Chapter X of A Rebours and the London landscapes in Chapter XI of that same

novel, for example, illustrate well the modern conception of the process of artistic creation. At the beginning of Chapter X of A Rebours Des Esseintes, Huysmans' porte-parole, expresses the belief that all art requires initiation and that, given the appropriate training, all of the senses can perceive aesthetic creations:

Il pensait que l'odorat pouvait éprouver des jouissances égales à celles de l'ouïe et de la vue, chaque sens étant susceptible, par suite d'une disposition naturelle et d'une érudite culture, de percevoir des impressions nouvelles, de les décupler, de les coordonner, d'en composer ce tout qui constitue une oeuvre; et il n'était pas, en somme, plus anormal qu'un art existât, en dégageant d'odorants fluides, que d'autres, en détachant des ondes sonores, ou en frappant de rayons diversement colorés la rétine d'un oeil; seulement, si personne ne peut discerner, sans une intuition particulière développée par l'étude, une peinture de grand maître, d'une croûte, un air de Beethoven d'un air de Clapisson, personne, non plus, ne peut, sans une initiation préalable, ne point confondre, au premier abord, un bouquet créé par un sincère artiste, avec un pot-pourri fabriqué par un industriel, pour la vente des épiceries et des bazars. (p. 150)

Given that belief Des Esseintes, in fact, learns the "syntaxe des odeurs" by studying the olfactory creations of reputed masters:

Peu à peu, les arcanes de cet art, le plus négligé de tous, s'étaient ouverts devant des Esseintes qui déchiffrait maintenant cette langue, variée, aussi insinuante que celle de la littérature, ce style d'une concision inouïe, sous son apparence flottante et vague.

Pour cela, il lui avait d'abord fallu travailler la grammaire, comprendre la syntaxe des odeurs, se bien pénétrer des règles qui les régissent, et, une fois familiarisé avec ce dialecte, comparer les

oeuvres des maîtres, des Atkinson et des Lubin, des Chardin et des Violet, des Legrand et des Piesse, désassembler la construction de leurs phrases, peser la proportion de leurs mots et l'arrangement de leurs périodes. (p. 151)

Having learned the syntax of smells and having successfully recreated the rhythmic effects of L'Irréparable and Le Balcon of Baudelaire with smells, Des Esseintes now creates an olfactory landscape--a meadow in bloom. This description of a meadow in bloom is not, and the point cannot be over-emphasized, a mimetic representation of empirical reality directly observed and objectively described by an impartial observer. Rather, it is an intellectualized re-creation of a landscape whose particular qualities and characteristics are determined by the personal needs, desires, and aspirations of a fictional character. Des Esseintes' creation of this landscape is described by Huysmans as follows:

Actuellement, il voulu vagabonder dans un surprenant et variable paysage, et il débuta par une phrase, sonore, ample, ouvrant tout d'un coup une échappée de campagne immense.

Avec ses vaporisateurs, il injecta dans la pièce une essence formée d'ambroisie, de lavande de Mitcham, de pois de senteur, de bouquet, une essence qui, lorsqu'elle est distillée par un artiste, mérite le nom qu'on lui décerne, "d'extrait de pré fleuri"; puis dans ce pré, il introduisit une précise fusion de tubéreuse, de fleur d'oranger et d'amande, et d'artificiels lilas naquirent, tandis que des tilleuls s'éventèrent, rabattant sur le sol leurs pâles émanations que simulait l'extrait du tilia de Londres.

Ce décor posé en quelques grandes lignes, fuyant à perte de vue sous ses yeux fermés, il insuffla une légère pluie d'essences humaines et quasi félines, sentant la jupe, annonçant la femme poudrée et fardée,

le stéphanotis, l'ayapana, l'opopanax, le chypre, le champaka, le sarcanthus, sur lesquels il juxtaposa un soupçon de seringa, afin de donner dans la vie factice du maquillage qu'ils dégageaient, un fleur naturel de rires en sueur, de joies qui se démenent au plein soleil.

Ensuite il laissa, par un ventilatuer, s'échapper ces ondes odorantes, conservant seulement la campagne qu'il renouvela et dont il força la dose pour l'obliger à revenir ainsi qu'une ritournelle dans ses strophes.

Les femmes s'étaient peu à peu évanouies; la campagne était devenue déserte; alors, sur l'horizon enchanté, des usines se dressèrent, dont les formidables cheminées brûlaient, à leurs sommets, comme des bols de punch.

Un souffle de fabriques, de produits chimiques, passait maintenant dans la brise qu'il soulevait avec des éventails, et la nature exhalait encore, dans cette purulence de l'air, ses doux effluves.

Des Esseintes maniait, échauffait entre ses doigts, une boulette de styrax, et une très bizarre odeur montait dans la pièce, une odeur tout à la fois répugnante et exquise, tenant de la délicieuse senteur de la jonquille et de l'immonde puanteur de la gutta-percha et de l'huile de houille. Il se désinfecta les mains, inséra, en une boîte hermétiquement close, sa résine, et les fabriques disparurent à leur tour. Alors, il darda, parmi les vapeurs ravivées des tilleuls et des prés, quelques gouttes de new mown hay et, au milieu du site magique momentanément dépouillé de ses lilas, des gerbes de foin s'élevèrent, amenant une saison nouvelle, épandant leur fine effluence dans l'été de ces senteurs.

Enfin, quand il eut assez savouré ce spectacle, il dispersa précipitamment des parfums exotiques, épuisa ses vaporisateurs, accéléra ses esprits concentrés, lâcha bride à tous ses baumes, et, dans la touffeur exaspérée de la pièce, éclata une nature démente et sublimée, forçant ses haleines, chargeant d'alcoolats en délire une artificielle brise. Une nature pas vraie et charmante, toute paradoxale, réunissant les piments des tropiques, les souffles poivrés du santal de la Chine et de l'hediosmia de la Jamaïque, aux odeurs françaises du jasmin, de l'aubépine et de la verveine, poussant, en dépit des saisons et des climats, des arbres d'essences diverses, des fleurs aux couleurs et aux fragrances les plus opposées, créant par

la fonte et le heurt de tous ces tons, un parfum général, innommé, imprévu, étrange, dans lequel reparaissait, comme un obstiné refrain, la phrase décorative du commencement, l'odeur du grand pré, éventé par les lilas et les tilleuls. (pp. 156-57)

Unlike the representations of reality in the naturalistic novels of Flaubert and Zola which, it will be recalled, are inseparable from highly particularized empirical milieux, this representation of a meadow in bloom is inseparable from the état d'âme of a fictional character. The same is true of the London landscapes in Chapter XI²³ of A Rebours. Having momentarily recovered from his nervous affliction, Des Esseintes decides he will leave immediately for London. He first goes to Galignani's Messenger in the rue de Rivoli and buys a Baedeker guide to London. Riding along in a carriage in the rain he dreams of London and decides that, given the weather and the activity on the docks, he is being offered a preview of London in Paris:

La pluie entrait en diagonale par les portières; des Esseintes dut relever les glaces que l'eau raya de ses cannelures tandis que des gouttes de fange rayonnaient comme un feu d'artifice de tous les côtés du fiacre. Au bruit monotone des sacs de pois secoués sur sa tête par l'ondée dégoulinant sur les malles et sur le couvercle de la voiture, des Esseintes rêvait à son voyage; c'était déjà un acompte de l'Angleterre qu'il prenait à Paris par cet affreux temps; un Londres pluvieux, colossal, immense, puant la fonte échauffée et la suie, fumant sans relâche dans la brume se déroulait maintenant devant ses yeux; puis des enfilades de docks s'étendaient à perte de vue, pleins de grues, de cabestans, de ballots, grouillant d'hommes perchés sur des mâts, à califourchon sur des vergues, alors que, sur les quais, des myriades d'autres hommes étaient penchés,

le derrière en l'air, sur des barriques qu'ils poussaient dans des caves.

Tout cela s'agitait sur des rives, dans des entrepôts gigantesques, baignés par l'eau teigneuse et sourde d'une imaginaire Tamise, dans une futaie de mâts, dans une forêt de poutres crevant les nuées blafardes du firmament, pendant que des trains filaient, à toute vapeur, dans le ciel, que d'autres roulaient dans les égouts, éructant des cris affreux, vomissant des flots de fumée par des bouches de puits, que par tous les boulevards, par toutes les rues, où éclataient, dans un éternel crépuscule, les monstrueuses et voyantes infamies de la réclame, des flots de voitures coulaient, entre des colonnes de gens, silencieux, affairés, les yeux en avant, les coudes au corps.

Des Esseintes frissonnait délicieusement à se sentir confondu dans ce terrible monde de négociants, dans cet isolant brouillard, dans cette incessante activité, dans cet impitoyable engrenage broyant des millions de déshérités que des philanthropes excitaient, en guise de consolation, à réciter des versets et à chanter des psaumes. (pp. 167-68)

Des Esseintes then goes to the Bodega in the rue de Rivoli where he is not only surrounded by Englishmen but also, given his readings of Dickens, by English fictional characters.

Huysmans describes this scene as follows:

Tout autour de lui, des Anglais foisonnaient: des dégaines de pâles clergymen, vêtus de noir de la tête aux pieds, avec des chapeaux mous, des souliers lacés, des redingotes interminables constellées sur la poitrine de petits boutons, des mentons ras, des lunettes rondes, des cheveux gras et plats; des trognes de tripiers et des mufles de dogues avec des cous apoplectiques, des oreilles comme des tomates, des joues vineuses, des yeux injectés et idiots, des colliers de barbe pareils à ceux de quelques grands singes; plus loin, au bout du chai, un long dépendeur d'andouilles aux cheveux d'étoupe, au menton garni de poils blancs ainsi qu'un fond d'artichaut, déchiffrait, au travers d'un microscope, les minuscules romans d'un journal anglais; en face, une sorte de commodore américain, boulot et

trapu, les chairs boucanées et le nez en bulbe, s'endormait, regardant, un cigare planté dans le trou velu de sa bouche, des cadres pendus aux murs renfermant des annonces de vins de Champagne, les marques de Perrier et de Roederer, d'Heidsieck et de Mumm, et une tête encapuchonnée de moine, avec le nom écrit en caractères gothiques de Dom Pérignon, à Reims.

Un certain amollissement enveloppa des Esseintes dans cette atmosphère de corps de garde; étourdi par les bavardages des Anglais causant entre eux, il rêvassait, évoquant, devant la pourpre des portos remplissant les verres, les créatures de Dickens qui aiment tant à les boire, peuplant imaginativement la cave de personnages nouveaux, voyant ici, les cheveux blancs et le teint enflammé de monsieur Wickfield; là, la mine flegmatique et rusée et l'oeil implacable de monsieur Tulkinghorn, le funèbre avoué de Bleak-house. Positivement, tous se détachaient de sa mémoire, s'installaient, dans la Bodega, avec leurs faits et leurs gestes; ses souvenirs, ravivés par de récentes lectures, atteignaient une précision inouïe. La ville du romancier, la maison bien éclairée, bien chauffée, bien servie, bien close, les bouteilles lentement versées par la petite Dorrit, par Dora Copperfield, par la soeur de Tom Pinch, lui apparurent naviguant ainsi qu'une arche tiède dans un déluge de fange et de suie. (pp. 172-73)

. After leaving the Bodega, Des Esseintes enters a tavern near the train station which is frequented primarily by Englishmen and where he dines in the English manner (oxtail soup, haddock, roast beef and potatoes, ale, Stilton, rhubarb tart, porter, coffee and gin). As a result of his dreams of London, the overcast weather, his trip to the Bodega in the rue de Rivoli, his reading of Dickens, and his dinner in the English manner, Des Esseintes considers himself to be "en quelque sorte et superficiellement, naturalisé citoyen de Londres" (p. 176), and that, without having left Paris, he has already been to

London. There is, then, no need to undertake the actual voyage:

A quoi bon bouger, quand on peut voyager si magnifiquement sur une chaise? N'était-il pas à Londres dont les senteurs, dont l'atmosphère, dont les habitants, dont les pâtures, dont les ustensiles, l'environnaient? Que pouvait-il donc espérer, sinon de nouvelles désillusions....
(p. 178)

His decision not to go to London is reinforced by experience gained on an earlier trip to Holland which, because of his knowledge of the Dutch paintings in the Louvre, had proved to be a disappointment:

.... un beau jour, il avait quitté Paris et visité les villes des Pays-Bas, une à une.

Somme toute, il était résulté de cruelles désillusions de ce voyage. Il s'était figuré une Hollande, d'après les oeuvres de Teniers et de Steen, de Rembrandt et d'Ostade, se façonnant d'avance, à son usage, d'incomparables juiveries aussi dorées que des cuirs de Cordoue par le soleil; s'imaginant de prodigieuses kermesses, de continuelles ribotes dans les campagnes; s'attendant à cette bonhomie patriarcale, à cette joviale débauche célébrée par les vieux maîtres.

Certes, Haarlem et Amsterdam l'avaient séduit; le peuple non décrassé, vu dans les vraies campagnes, ressemblait bien à celui peint par Van Ostade, avec ses enfants non équarris et taillés à la serpe et ses commères grasses à lard, bosselées de gros tétons et de gros ventres; mais de joies effrénées, d'ivrogneries familiales, point; en résumé, il devait le reconnaître, l'école hollandaise du Louvre l'avait égaré; elle avait simplement servi de tremplin à ses rêves; il s'était élancé, avait bondi sur une fausse piste et erré dans des visions inégalables, ne découvrant nullement sur la terre ce pays magique et réel qu'il espérait, ne voyant point, sur des gazons semés de futailles, des danses de paysans et de paysannes pleurant de joie, trépignant de bonheur, s'allégeant, à force de rire, dans leurs jupes et dans leurs chausses. (pp. 176-77)

These London landscapes, then, like the description of the

meadow in bloom discussed earlier, demonstrate (1) that for Huysmans the ordinary world of empirical reality can also become a valid subject for art when its components are taken out of the space-time continuum and re-created by the artist's intellect and (2) that the un-natural or artificial is, for all intents and purposes, indistinguishable from the natural. Des Esseintes, in fact, experiences the physical sensation of having made a long voyage:

En Somme, j'ai éprouvé et j'ai vu ce que je voulais éprouver et voir; je suis saturé de vie anglaise depuis mon départ; il faudrait être fou pour aller perdre, par un maladroit déplacement, d'impérissables sensations. Enfin, quelle aberration ai-je donc eue pour avoir tenté de renier des idées anciennes, pour avoir condamné les dociles fantasmagories de ma cervelle, pour avoir, ainsi qu'un véritable bête jaune, cru à la nécessité, à la curiosité, à l'intérêt d'une excursion? (pp. 178-79)

Des Esseintes' physical and mental state upon returning to Fontenay-aux-Roses, without having literally made a trip to London, is described by Huysmans as follows:

Cette fois, il se dressa sur ses jambes, sortit, commanda au cocher de le reconduire à la gare de Sceaux, et il revint avec ses malles, ses paquets, ses valises, ses couvertures, ses parapluies et ses cannes, à Fontenay, ressentant l'éreintement physique et la fatigue morale d'un homme qui rejoint son chez soi après un long et périlleux voyage. (p. 179)

Having examined, then, the content of the descriptions of landscape in A Rebours as manifestations of a conception of space and art, we must now consider the structural frames

utilized by Huysmans in those landscapes. In those landscapes in A Rebours in which empirical reality appears un-natural (diseased, deformed, demented or artificial) and in those in which empirical reality is embellished by Des Esseintes so as to coincide with his psychic needs, the spatial system utilized is essentially that of the Renaissance. In the description of what Des Esseintes sees as he looks out his window one night discussed earlier in this study, for example, it is clear that Huysmans represents empirical reality in a unified and coherent space picture representing closed geometric form in which emptiness and solid mass alike are informed by spatial unity. In that description the three-dimensionality of the represented scene is underlined by the following expressions: "le silencieux paysage qui se développe, en descendant, jusqu'au pied d'un coteau," "sur le sommet duquel," "dans l'obscurité," "à gauche, à droite," and "au loin... au clair de lune." Similarly, Huysmans utilizes the closed orthogonal spatial system of the Renaissance in the following description of the nightmarish landscape in which Des Esseintes encounters the allegorical figure of Syphilis:

Il se trouvait, au milieu d'une allée, en plein bois, au crépuscule; il marchait à côté d'une femme qu'il n'avait jamais ni connue, ni vue; elle était efflanquée, avait des cheveux filasse, une face de bouledogue, des points de son sur les joues, des dents de travers lancées en avant sous un nez camus.... Il se demanda quelle était cette femme qu'il sentait entrée, implantée depuis longtemps déjà dans son intimité et dans sa vie.... lorsque soudain une

étrange figure parut devant eux, à cheval, trotta pendant une minute et se retourna sur sa selle. Alors, son sang ne fit qu'un tour et il resta cloué, par l'horreur, sur place. Cette figure ambiguë, sans sexe, était verte et elle ouvrait dans des paupières violettes, des yeux d'un bleu clair et froid, terribles; des boutons entouraient sa bouche; des bras extraordinairement maigres, des bras de squelette.... L'affreux regard s'attachait à des Esseintes, le pénétrait, le glaçait jusqu'aux moelles; plus affolée encore, la femme bouledogue se serra contre lui et hurla à la mort, la tête renversée sur son cou roide.... Et aussitôt il comprit le sens de l'épouvantable vision. Il avait devant les yeux l'image de la Grande Vérole. Talonné par la peur, hors de lui, il enfila un sentier de traverse, gagna, à toutes jambes, un pavillon qui se dressait parmi de faux ébéniers, à gauche; là, il se laissa tomber sur une chaise, dans un couloir. Après quelques instants, alors qu'il commençait à reprendre haleine, des sanglots lui avaient fait lever la tête; la femme bouledogue était devant lui; et, lamentable et grotesque, elle pleurait à chaudes larmes A ce moment, le galop d'un cheval s'approcha. Une effroyable terreur poigna des Esseintes; ses jambes se dérobèrent.... il se jeta sur la femme qui piétinait maintenant sur les fourneaux des pipes, la supplia de se taire, de ne pas les dénoncer par le bruit de ses bottes. Elle se débattait, il l'entraîna au fond du corridor, l'étranglant pour l'empêcher de crier; il aperçut, tout à coup, une porte d'estaminet, à persiennes peintes en vert, sans loquet, la poussa, prit son élan et s'arrêta. Devant lui, au milieu d'une vaste clairière, d'immenses et blancs pierrots faisaient des sauts de lapins, dans des rayons de lune. (pp. 131-32)

In both of these descriptions of landscape Huysmans utilizes both the spatial and temporal structure of empirical reality in representing empirical reality within the genre of the novel. In the first of these descriptions, the moonlit landscape, empirical reality is described at a specific time of day by a stationary spectator. In the second of these descriptions, the nightmarish landscape in which Des Esseintes

encounters the allegorical figure of Syphilis, Huysmans utilizes a sequence of interdependent spatial tableaux each of which is constructed on the basis of a single spatial and a single temporal frame. This second landscape, in other words, is a "paysage en mouvement," the spatial and temporal structure of which is analogous to that utilized by Flaubert, for example, as we have demonstrated in our examination of Madame Bovary, in describing Yonville-l'Abbaye when Charles and Emma Bovary arrive there for the first time. Both of these descriptions of landscape in A Rebours, in addition to numerous others which need not be cited at this time, underline the fact that Huysmans utilizes the fundamental principles of spatial organization in art formulated at the time of the Renaissance in establishing the spatial frames of selected landscape descriptions in A Rebours. Huysmans, however, unlike any other novelist whose works we have examined thus far in this study, repeatedly and systematically transcends the limitations of the Renaissance conception of space not only with reference to the content of the descriptions of landscape in A Rebours, as we have demonstrated earlier in this chapter, but also with reference to the spatial and temporal frames utilized in the composition of those landscapes and in the novel itself seen as an autonomous aesthetic phenomenon, as we will now demonstrate, to the extent that that conception of

space assumes a vestigial quality within an entirely new conception of space and art, that of the modern world. The hypothesis that the Renaissance conception of space is superseded by the modern conception of space in A Rebours is supported, first of all, by the fact that in that novel descriptions of landscape constructed on the basis of modern spatial form not only dominate but also are explicitly defended by Huysmans as valid aesthetic responses by man to the universe given the fact that "la nature a fait son temps" (p. 51). The landscapes in question are those in which the components of empirical reality are re-created by the artist's intellect outside of the spatial and temporal structure of empirical reality, the description of the meadow in bloom discussed above, for example, and the London landscapes in Chapter XI. Both of these landscapes are constructed not on the basis of single viewpoint linear perspective, as are those in Le Ventre de Paris, for example, in which there is a separate temporal frame for each spatial frame. Rather, they are constructed on the basis of multiple viewpoint or simultaneous perspective, as are the "Comices Agricoles" scene and that scene in which Emma lies awake in bed and dreams of idealized landscapes in Madame Bovary, as we have demonstrated, in which multiple spatial frames are contained within a single temporal frame. In the description of the meadow in bloom in Chapter X of A Rebours, for example, Huysmans superimposes several seasons and climates upon a vernal landscape in which

the fragrance of lilacs and linden flowers are dominant.

An autumnal landscape, as Des Esseintes demonstrates, can be superimposed upon a vernal landscape by skillfully superimposing the essences of lilacs, linden flowers, and new mown hay. Similarly, that same landscape can become tropical, Chinese, Jamaican, and French. This is done, as Des Esseintes demonstrates, by intelligently superimposing the appropriate fragrances. Huysmans describes Des Esseintes' creation of a synthetic landscape in which several spatial perspectives (the tropics, China, Jamaica, and France) are contained within a single temporal frame (Spring) as follows:

Enfin, quand il eut assez savouré ce spectacle [autumn superimposed upon spring], il dispersa précipitamment des parfums exotiques, épuisa ses vaporisateurs, accéléra ses esprits concentrés, lâcha bride à tous ses baumes, et, dans la touffeur exaspérée de la pièce, éclata une nature démente et sublimée, forçant ses haleines, chargeant d'alcoolats en délire une artificielle brise. Une nature pas vraie et charmante, toute paradoxale, réunissant les piments des tropiques, les souffles poivrés du santal de la Chine et de l'hediosmia de la Jamaïque, aux odeurs françaises du jasmin, de l'aubépin et de la verveine, poussant, en dépit des saisons et des climats, des arbres d'essences diverses, des fleurs aux couleurs et aux fragrances les plus opposées, créant par la fonte et le heurt de tous ces tons, un parfum général, innommé, imprévu, étrange, dans lequel reparaissait, comme un obstiné refrain, la phrase décorative du commencement, l'odeur du grand pré, éventé par les lilas et les tilleuls. (p. 157)

Inasmuch as the several spatial perspectives of which this scene is composed are superimposed within a single temporal frame, this description of a meadow in bloom must not be seen as

a vernal landscape which becomes autumnal, or as a French landscape which becomes tropical, Chinese or Jamaican. This is not a "paysage en mouvement." Rather this description of a meadow in bloom must be seen as a landscape which is simultaneously vernal, autumnal, tropical, Chinese, Jamaican and French. Given the fact that all of these spatial frames are juxtaposed in a moment of time, their full significance is understood not in relationship to a temporal sequence as, for example, is the case with the individual spatial perspectives of which the description of the "tour de la marée" is composed in Le Ventre de Paris. Rather, their full significance is seen only when the reflexive references among the spatial perspectives as a whole are understood. The principle of reflexive reference, which Joseph Frank characterizes as the fundamental structural principle of the modern conception of space and art, is explained by Frank as follows:

Esthetic form in modern poetry.... is based on a space-logic that demands a complete re-orientation in the reader's attitude toward language. Since the primary reference of any word-group is to something inside the poem itself, language in modern poetry is really reflexive; the meaning-relationship is completed only by the simultaneous perception in space of word-groups which, when read consecutively in time, have no comprehensible relation to each other. Instead of the instinctive and immediate reference of words and word-groups to objects or events they symbolize, and the construction of meaning from the sequence of these references, modern poetry asks its readers to suspend the process of individual reference temporarily until the entire pattern of individual references can be apprehended as a unity.... The conception of poetic form that runs

through Mallarmé to Pound and Eliot, and which has left its traces on a whole generation of modern poets, can be formulated only in terms of the principle of reflexive reference. And this principle is the link connecting the esthetic development of modern poetry with similar experiments in the modern novel. 24

Because of the reflexive references among the three separate spatial perspectives in the scene of the Comices Agricoles in Madame Bovary, it will be recalled, a devastating irony is created. As a result of the reflexive references in this description of a meadow in bloom in A Rebours, Des Esseintes' pleasure in his olfactory re-creation of the world of empirical reality is considerably heightened. Because of the reflexive references in the London landscapes in Chapter XI of A Rebours, the content of which we have discussed earlier in this study, Des Esseintes need not leave Paris in order to go to London. London is superimposed on Paris. The tug-boats on the Thames are located behind the Tuileries:

Des Esseintes s'acagnarda dans ce Londres fictif, heureux d'être à l'abri, écoutant naviguer sur la Tamise les remorqueurs qui poussaient de sinistres hurlements, derrière les Tuileries, près du pont. Son verre était vide; malgré la vapeur éparsée dans cette cave encore échauffée par les fumigations des cigares et des pipes, il éprouvait, en retombant dans la réalité, par ce temps d'humidité fétide, un petit frisson. (p. 173)

Movement in space, therefore, as the London landscapes and the description of the meadow in bloom in A Rebours demonstrate, is entirely possible without any movement in time. In the

closed geometric space of Renaissance aesthetics in which the laws of single viewpoint linear perspective are operative, on the other hand, movement in space and movement in time, as we have demonstrated in earlier chapters of this study, are inseparable. Examples of movement in space without any movement in time are found throughout A Rebours; the "haute salle" of Fontenay is simultaneously a church, that is to say, it is, at the same time, within and outside of Fontenay-aux-Roses; Des Esseintes' dining room is also the "cabine d'un navire." Simultaneous or multiple perspective similarly permeates, as Venturi suggests, Bergson's theories as well as the paintings of Cézanne. This is true in that Bergson and Cézanne, like Huysmans, reduced space to a single projection of time. Venturi explains this point as follows:

.... in his Essai sur les données immédiates de la conscience, published in 1888, Bergson modified the idea of space. He considered the time continuum (durée) as the only basis of consciousness, and he reduced space to a single projection of time. He said that "each of the so-called successive states of the external world exists alone; their multiplicity is real only for a consciousness that can first retain them and then set them aside by externalizing them in relation to one another." The juxtaposition of the objects in space painted by Cézanne and those theorized by Bergson shows a truly impressive unity of sensibility, imagination and thinking. It was one of the earliest points of the revolutions which took place in our century in the field of art as well as that of science. 25

Even before Des Esseintes withdraws to Fontenay he experiments with simultaneous or multiple perspective. His celebrated pink

boudoir in his Parisian town house is fitted with mirrors in such a manner that when the silver filigree cricket cage suspended from the ceiling is set in motion the stationary spectator has the impression that "tout le boudoir vacillait et tournait, emplissant la maison d'une valse rose" (p. 38). Des Esseintes' pink boudoir and his experiments with simultaneous perspective (multiple spatial perspectives contained within a single temporal frame) are described by Huysmans as follows:

Jadis, alors qu'il recevait chez lui des femmes, il avait composé un boudoir où, au milieu des petits meubles sculptés dans le pâle camphrier du Japon, sous une espèce de tente en satin rose des Indes, les chairs se coloraient doucement aux lumières apprêtées que blutait l'étoffe. Cette pièce où des glaces se faisaient écho et se renvoyaient à perte de vue, dans les murs, des enfilades de boudoirs roses, avait été célèbre parmi les filles qui se complaisaient à tremper leur nudité dans ce bain d'incarnat tiède qu'aromatisait l'odeur de menthe dégagée par le bois des meubles.... Ainsi, par haine, par mépris de son enfance, il avait pendu au plafond de cette pièce une petite cage en fil d'argent où un grillon enfermé chantait comme dans les cendres des cheminées du château de Lourps.... quand le spleen le pressait, quand par les temps pluvieux d'automne, l'aversion de la rue, du chez soi, du ciel en boue jaune, des nuages en macadam, l'assaillait, il se réfugiait dans ce réduit, agitait légèrement la cage et la regardait se répercuter à l'infini dans le jeu des glaces, jusqu'à ce que ses yeux grisés s'aperçussent que la cage ne bougeait point, mais que tout le boudoir vacillait et tournait, emplissant la maison d'une valse rose. (pp. 37-38)

Simultaneous perspective is utilized by Huysmans to spatially structure not only the individual landscapes in

A Rebours in which empirical reality is destroyed and re-created by the artist's intellect (the London landscapes, for example), but also to structure spatially the novel itself seen as an autonomous aesthetic phenomenon. In the "Notice" to A Rebours, a kind of prologue, as it were, to the sixteen chapters of the novel, Des Esseintes is described as being trapped, not unlike Emma Bovary and Florent Quenu, within a fictional reality the spatial and temporal structure of which is analogous to that of empirical reality. Des Esseintes' reaction to that structure and to the ordinary world of human experience is described by Huysmans as follows:

Son mépris de l'humanité s'accrut; il comprit enfin que le monde est, en majeure partie, composé de sacrépants et d'imbéciles. Décidément, il n'avait aucun espoir de découvrir chez autrui les mêmes aspirations et les mêmes haines, aucun espoir de s'accoupler avec une intelligence qui se complût, ainsi que la sienne, dans une studieuse décrépitude, aucun espoir d'adjoindre un esprit pointu et chantourné tel que le sien, à celui d'un écrivain ou d'un lettré. Enervé, mal à l'aise, indigné par l'insignifiance des idées échangées et reçues, il devenait comme ces gens dont a parlé Nicole, qui sont douloureux partout; il en arrivait à s'écorcher constamment l'épiderme, à souffrir des balivernes patriotiques, et sociales, débitées, chaque matin, dans les journaux, à s'exagérer la portée des succès d'un tout-puissant public réserve toujours et quand même aux oeuvres écrites sans idées et sans style. (p. 33)

Given Des Esseintes' relationship of disharmony with the ordinary world of empirical reality, he dreams of escaping from that reality into "une thébaïde raffinée":

Déjà il rêvait à une thébaïde raffinée, à un désert confortable, à une arche immobile et tiède où il se réfugierait loin de l'incessant déluge de la sottise humaine. (p. 33)

Des Esseintes therefore separates himself from the ordinary world of human experience and from its concomitant spatial and temporal structure and enters Fontenay-aux-Roses, an artificial world of his own creation which is not only outside of time but also outside of space. Unlike his ancestors whose portraits are preserved in the Château de Lourps and who are described by Huysmans as being "serrés à l'étroit dans leurs vieux cadres qu'ils barraient de leurs fortes épaules" (p. 27), Des Esseintes, in escaping into Fontenay-aux-Roses, escapes from the closed geometric space of Renaissance aesthetics. At the same time he enters what Mallarmé refers to as "le monde ambigu de l'indéterminé,"²⁶ a world wherein, as will demonstrate below, the single viewpoint linear perspective of the Renaissance is supplanted by simultaneous perspective.

Unlike Madame Bovary and Le Ventre de Paris, for example, which are composed of a series of interdependent spatial tableaux which assume a significance in that they are related to a temporal structure analogous to that of empirical reality, A Rebours is composed of an arbitrary arrangement of sixteen chapters which, like the individual spatial perspectives in the description of the meadow in bloom discussed earlier in this chapter, assume a particular meaning in that they are spatially

juxtaposed in a moment of time. In the description of the meadow in bloom discussed earlier in this study, Huysmans superimposes, it will be recalled, several seasons and climates upon a vernal landscape in which the fragrances of lilacs and linden flowers are dominant by juxtaposing multiple spatial perspectives within a single temporal frame. The same principle of spatial organization permeates A Rebours seen as an autonomous aesthetic phenomenon. Consider, for example, Chapters 3, 4, and 5 of A Rebours. The content of these three chapters is as follows:

Chapter 3: Des Esseintes' collection of Latin decadent writers

Chapter 4: the gem-studded turtle; the "symphonies intérieures"; Des Esseintes' toothache

Chapter 5: Des Esseintes' tastes in art and his art collection

Unlike the series of interdependent spatial tableaux in Madame Bovary, for example, which are sequentially arranged according to the chronological structure of empirical reality, as we have demonstrated in an earlier chapter in this study, the sixteen chapters of which A Rebours is composed are arbitrarily juxtaposed independently of any temporal structure. Chapter 3, for example, ends with the following paragraph:

Et, en effet, la curiosité, la naïveté compliquée du langage chrétien avaient, elles aussi, sombré. Le fatras des philosophes et des socialistes, la logomachie du moyen âge allaient régner en maîtres. L'amas de suie des chroniques et des livres d'histoire

les saumons de plomb des cartulaires allaient s'entasser, et la grâce balbutiante, la maladresse parfois exquise des moines mettant en un pieux ragoût les restes poétiques de l'antiquité, étaient mortes; les fabriques de verbes aux sucres épurés, de substantifs sentant l'encens, d'adjectifs bizarres, taillés grossièrement dans l'or, avec le goût barbare et charmant des bijoux goths, étaient détruites. Les vieilles éditions, choyées par des Esseintes, cessaient--et, en un saut formidable de siècles, les livres s'étageaient maintenant sur les rayons, supprimant la transition des âges, arrivant directement à la langue française du présent siècle. (p. 70)

Chapter 4 begins as follows:

Une voiture s'arrêta vers une fin d'après-midi devant la maison de Fontenay. Comme des Esseintes ne recevait aucune visite, comme le facteur ne se hasardait même pas dans ces parages inhabités, puisqu'il n'avait à lui remettre aucun journal, aucune revue, aucune lettre, les domestiques hésitèrent, se demandant s'il fallait ouvrir; puis, au carillon de la sonnette, lancée à toute volée contre le mur, ils se hasardèrent à tirer le judas incisé dans la porte et ils aperçurent un monsieur dont toute la poitrine était couverte, du col au centre, par un immense bouclier d'or. (p. 71)

These two chapters, then, like all of the chapters in A Rebours, inasmuch as they are juxtaposed independently of any temporal structure, refer reflexively to each other. Each chapter of A Rebours reveals, not the relationship of Des Esseintes to a highly particularized naturalistic milieu, but rather another aspect of a comprehensive portrait of Des Esseintes. Unlike Madame Bovary and Le Ventre de Paris, A Rebours is not a place novel. Rather, A Rebours is a portrait of a person, Des Esseintes, whose historical prototype Huysmans, in a letter to

Zola in late May 1884, admits to be the Count Robert de Montesquiou-Fezensac, generally supposed, according to James Laver, to also have been the historical prototype of Proust's Charlus.²⁷ A Rebours, at the same time, is, like Atala, René, and La Chartreuse de Parme, largely autobiographical. The largely autobiographical nature of A Rebours is underlined by Laver as follows:

A Rebours is its author's personal confession; not of what he did but of what he would like to have done if he had had the means, even what he would like to have been if fortune had made him, instead of the son of a poor Dutch immigrant, the descendant of a long line of French seigneurs.²⁸

That A Rebours is a comprehensive portrait of a person and not a place, that the sixteen chapters of that novel are situated outside of the space-time continuum, and that they refer to each other reflexively apart from any temporal structure is underlined, implicitly, by Zola. In a letter to Huysmans of May 20, 1884, Zola, having just read A Rebours, criticizes Huysmans for not having established a dramatic progression in A Rebours and for not having established and delineated a fictional milieu "qui détermine et complète l'homme."²⁹ Zola states:

Voulez-vous que je vous dise très franchement ce qui me gêne dans le livre? D'abord, je le répète, de la confusion. Peut-être, est-ce mon tempérament de constructeur qui régimbe, mais il me déplaît que des Esseintes soit aussi fou au commencement qu'à la fin, qu'il n'y a pas une progression quelconque, que les

morceaux soient toujours amenés par une transition pénible d'auteur, que vous nous montrez enfin un peu la lanterne magique, au hasard des verres. Est-ce la névrose de votre héros qui le jette dans cette vie exceptionnelle ou est-ce la vie exceptionnelle qui lui donne la névrose? Il y a réciprocité, n'est-ce pas. Mais tout cela n'est pas nettement établi. Je crois que l'oeuvre aurait été d'une portée plus foudroyante, surtout dans l'au-delà si vous l'aviez assise sur plus le logique, toute folle qu'elle pouvait être. 30

What Zola could not accept is the fact that A Rebours, like the paintings, watercolors, engravings and lithographs in Des Esseintes' collection (Salomé and L'Apparition of Gustave Moreau in the study; Les Persécutions religieuses of Jan Luyken in the boudoir; La Comédie de la mort and Le Bon Samaritain of de Bresdin in the vestibule; and several works of Odilon Redon in the vestibule and in the bedroom), is not constructed on the basis of the Renaissance conception of space and art. Rather, it is constructed on the basis of a conception of space and art which is generally considered to be that of the modern world. The artificial paradise created by Des Esseintes on the basis of that spatial and aesthetic system of organization, it should be added, begins to disintegrate when, at the beginning of Chapter XIII, it becomes apparent that, given the precarious state of his health, Des Esseintes will be forced to leave the artificial world he has created for himself outside of time and space, and re-enter the ordinary world of empirical reality. Des Esseintes' physical reaction to the extreme heat which penetrates the rarefied air of Fontenay-aux-Roses is de-

scribed by Huysmans as follows:

Semblable à tous les gens tourmentés par la névrose, la chaleur l'écrasait; l'anémie, maintenue par le froid, reprenait son cours, affaiblissant le corps débilité par d'abondantes sueurs. La chemise collée au dos trempé, le périnée humide, les jambes et les bras moites, le front inondé, découlant en larmes salées le long des joues, des Esseintes gisait anéanti, sur sa chaise; à ce moment, la vue de la viande déposée sur la table lui souleva le coeur; il prescrivit qu'on la fit disparaître, commanda des oeufs à la coque, tenta d'avaler des mouillettes, mais elles lui barrèrent la gorge; des nausées lui venaient aux lèvres; il but quelques gouttes de vin qui lui piquèrent, comme des pointes de feu, l'estomac. Il s'étancha la figure; la sueur, tout à l'heure tiède, fluait, maintenant froide, le long des tempes; il se prit à sucer quelques morceaux de glace, pour tromper le mal de coeur; ce fut en vain. Un affaissement sans borne le coucha contre la table; manquant d'air, il se leva, mais les mouillettes avaient gonflé, et remontaient lentement dans le gosier qu'elles obstruaient. Jamais il ne s'était senti aussi inquiet, aussi délabré, aussi mal à l'aise; avec cela, ses yeux se troublèrent, il vit les objets doubles, tournant sur eux-mêmes; bientôt les distances se perdirent; son verre lui parut à une lieue de lui.... il fut s'étendre sur le canapé du salon, mais alors un tangage de navire en marche le berça et le mal de coeur s'accrut. (pp. 206-07)

By means of a patent digester, which pre-digests his food, and peptone enemas administered three times daily ("Enfin, quelle décisive insulte jetée à la face de cette vieille nature dont les uniformes exigences seraient pour jamais éteintes!" p. 256), Des Esseintes is able to prolong his seclusion in Fontenay-aux-Roses. Ultimately, however, his physicians inform him that he must return to Paris and "rentrer dans la vie commune," (p. 259) or he will die. Like Jacques Marles, then, who at the conclusion

of En Rade must leave the Château de Lourps, his dreams of a country life destroyed, Des Esseintes will have to leave his artificial paradise at Fontenay-aux-Roses and re-enter the ordinary world of empirical reality, a world for which, it goes without saying, he has only contempt. Two days before his return to Paris Des Esseintes remarks:

«Dans deux jours, je serai à Paris; allons, fit-il, tout est bien fini; comme au raz de marée, les vagues de la médiocrité humaine montent jusqu'au ciel et elles vont engloutir le refuge dont j'ouvre, malgré moi, les digues. Ah! le courage me fait défaut et le coeur me lève! --Seigneur, prenez pitié du chrétien qui doute, de l'incrédule qui voudrait croire, du forçat de la vie qui s'embarque seul, dans la nuit, sous un firmament que n'éclairent plus les consolants fanaux du vieil espoir! (p. 269)

Having examined, then, (1) the form and content of the descriptions of landscape in A Rebours of Joris-Karl Huysmans and (2) the form and content of that novel seen as an autonomous aesthetic phenomenon, it is possible to conclude that what had been considered to be an immutable aesthetic system for over four hundred years--that of the Renaissance--was rejected by Huysmans as a valid basis for the creation of art. Unlike Chateaubriand, Balzac, Stendhal, Flaubert, and Zola, who worked within and adapted the spatial and artistic legacy of the Renaissance to their individual aesthetic needs, as we have demonstrated in earlier chapters of this study, Huysmans rebelled against the limitations of the Renaissance conception of space, both with reference to form and to content. In so

doing he rudimentarily established many of the fundamental spatial and aesthetic principles of what is generally considered to be modern prose and poetry. Those principles, it can be demonstrated, although to do so is beyond the scope of this study, permeate the artistic creations of Pound, Eliot, Proust, and Joyce.

FOOTNOTES

¹ James Laver, The First Decadent: Being the Strange Life of J.-K. Huysmans (New York: Citadel Press, 1955), p. 68.

² Joris-Karl Huysmans, La-Bas (Paris: Plon, 1966), p. 5.

³ _____, pp. 5-6.

⁴ _____, p. 6.

⁵ _____, p. 7.

⁶ _____, p. 8.

⁷ _____, A Rebours (Paris: Fasquelle, 1972), p. 7.

⁸ _____, p. 10.

⁹ _____, p. 10.

¹⁰ _____, p. 25.

¹¹ _____, p. 26.

¹² _____, pp. 20-21.

¹³ _____, pp. 53-54. All subsequent references to A Rebours will be to the Fasquelle edition (1972) and will be placed in the text.

¹⁴ Sypher, Rococo to Cubism in Art and Literature, p. 159.

¹⁵ Worringer, Abstraction and Empathy, p. 15.

¹⁶ McCarthy, pp. 39-40.

¹⁷ Mario Praz, The Romantic Agony, trans. Angus Davidson (1933; London: Oxford University Press, 1954), p. 309.

¹⁸ Sypher, Rococo to Cubism in Art and Literature, pp. 124-25.

¹⁹ Zola made the following remarks about the death of the turtle: "La tortue, exquise, surtout avec sa branche de pierreries, qui est d'un joli raffinement. Une préoccupation bourgeoise m'a travaillé, il est heureux qu'elle crève, car elle aurait fait caca sur les tapis." (Pierre Cogny and Pierre

Lambert, Lettres inédites à Emile Zola (Geneva: Lambert, 1953).

20 Liliane Brion-Guerry, "Vision intérieure et perspective inverse," Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft, 11 (1966), 182.

21 quoted by Sypher in Rococo to Cubism, p. 260.

22 Erwin Panofsky, Renaissance and Renascences in Western Art, p. 430.

23 This chapter was considered by Zola to be the best in A Rebours. Zola gives his reasons for liking this chapter in his letter to Huysmans after having read A Rebours for the first time: "Comme chapitre complet, la merveille est le voyage à Londres. Il y a là une pluie battante extraordinaire. Vous avez le sens de la pluie, j'en connais déjà une dans Les Soeurs Vatard qui me hantait." (Cogny and Lambert, Lettres inédites à Emile Zola, p. 106.

24 Frank, "Spatial Form in Modern Literature," 229-30.

25 Lionello Venturi, Four Steps Toward Modern Art (New York: Columbia University Press, 1956), pp. 65-66.

26 quoted by Sypher in Rococo to Cubism, p. 122.

27 Laver, p. 76.

28 _____, p. 77.

29 reported by Dangelzer, La description du milieu dans le roman français, p. 216.

30 Cogny and Lambert, p. 106.

VIII

CONCLUSIONS

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascese nel foco che gli affina
Quando fiam uti chelidon--O swallow swallow
Le Prince d'Aquitaine à la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.
Shantih shantih shantih

The Waste Land

T. S. Eliot

Having examined the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and having examined the form and content of those novels seen as autonomous aesthetic phenomena, we can conclude, first of all, that the principal novelists in France in the nineteenth century utilized in the creation of their novels spatial and aesthetic principles, the basic tenets of which were established at the time of that change of direction in the history of the arts in the late fifteenth and sixteenth century--a change of direction which represents a subtle reorientation of the medieval world view--but which were fully developed only during the late eighteenth and nineteenth century. This conclusion is based on the following evidence:

Early in the nineteenth century the Renaissance system of spatial organization in the arts is utilized by Chateaubriand in an entirely conventional and neoclassic manner. Single viewpoint linear perspective within a closed geometric space is used by Chateaubriand to establish the structural scaffolding for the descriptions of the American scene throughout Atala and René (the description of the two shores of the Mississippi in Atala, for example, or the description of what René sees from the top of Mount Etna in René). In

several instances--most notably in the opening scene of Atala in which Chactas and Père Souël are seated on the stern of a canoe as it floats up the Mississippi in the moonlight while the remainder of the Natchez indians are sleeping in their canoes, and in the opening scene of René in which René recounts to Chactas and Père Souël the story of his life--Chateaubriand reinforces the three-dimensionality of the represented scene not only by means of spatial references or coordinates which indicate relative position but also by means of explicit vertical elements within an essentially horizontal visual field. Chateaubriand similarly utilizes Renaissance structures in establishing the spatial frames of Atala and René seen as autonomous aesthetic phenomena. In both novels the fictionalized first-person récits (that of Chactas in Atala, and that of René in René) are carefully enclosed in third-person aesthetic frameworks. In Atala the third-person frame is established by the division of the novel into Prologue-Récit-Epilogue; the Prologue and Epilogue being in the third person and the Récit being in the first person. In René the third-person frame is established by the fact that the first four paragraphs of that novel, as well as the last, are in third-person narration. René's récit is in the first person. These third-person aesthetic frames, like the fixed spatial frames in the

descriptions of landscape, guarantee perspective. In the case of the descriptions of landscape the perspective is visual. With reference to the spatial form of the novels the perspective is mental.

The content of the descriptions of landscape in Atala and René and the content of those novels themselves demonstrate that Chateaubriand is working entirely within that spatial and aesthetic tradition which was established at the time of the Renaissance. Like most creative artists subsequent to the Renaissance, Chateaubriand studies not only man and nature, but also the relationship between man and the natural world. Prior to the nineteenth century, however, most artists in the West studied primarily man, and only secondarily did they study nature and man's relationship with empirical reality. During the final decades of the eighteenth century and throughout the nineteenth century, artists begin to consider the study of man as inseparable from the study of nature and the relationship between man and the natural world. The milieux presented in Atala and René represent an effort on the part of Chateaubriand to study man as he relates to a series of ecclesiastical and emotional landscapes allegedly situated within the French empire in North America. Chateaubriand, however, like the majority of creative artists in the West in the period from

the invention of single viewpoint linear perspective to the middle of the nineteenth century, did not regard empirical reality as an end in itself. That being the case, nature in Atala and René is poetically embellished by either the intense emotions of the fictional characters (the description of the sunset as Atala dies in the grotto) or by Christian conceptions which, for Chateaubriand, mitigate terrestrial imperfections and provide hope for celestial bliss (the description of the death of Atala; the description of the mass celebrated by Père Aubry in the American wilderness). By means of the pathetic fallacy, then, Chateaubriand demonstrates that nature and the poetic and moral beauty of the Christian religion are complementary. At the same time, he establishes an absolute harmony between the fictional characters and their milieux (the description of the flight of Atala and Chactas through the wilderness). The landscapes in Atala and René are, like those in Greek pastoral poetry and those in Aminta and in the early comedies of Shakespeare, emanations from the fictional characters themselves. They evoke less a place than a state of mind. Notwithstanding Chateaubriand's statements to the contrary, the descriptions of landscape in Atala and René are essentially non-empirical representations of empirical reality derived not from direct observation of empirical reality, but instead from Chateau-

briand's reading of the accounts of eighteenth century explorers, naturalists, and missionaries. The subject of the content of Atala and René, like that of the landscapes represented therein, is primarily man. The biographies of René and Chactas are, however, associated with, though not inseparable from, particular empirical structures. As such Chateaubriand supplements the Renaissance conception of space and art in that he studies man by placing him within a fictional reality whose empirical prototype is evoked even though it is not naturalistically represented, as it would be during the final decades of the nineteenth century when the Renaissance conception of space would be supplemented and developed to its fullest extent.

The validity of the Renaissance conception of space and art is similarly proclaimed in the period following the revolution of 1830 by the leading men of letters of that historical period--Balzac and Stendhal. Balzac, like Chateaubriand, regards the spatial and aesthetic principles of the Renaissance as a valid basis for the creation of art. The structural frames of the descriptions of landscape in Illusions Perdues enclose geometric space wherein the laws of single viewpoint linear perspective are operative (the description of the city of Angoulême and of "le faubourg de l'Houmeau"; the description of the Séchard printing shop; the description

of the Galeries de Bois). The spatial form of Illusions Perdues considered as an autonomous aesthetic phenomenon similarly demonstrates Balzac's acceptance of the inherited spatial and aesthetic legacy of the Renaissance. Illusions Perdues is structured by means of what Balzac refers to as a tripartite form ("Ainsi, l'oeuvre à faire devait avoir une triple forme: les hommes, les femmes et les choses, c'est-à-dire, les personnes et la représentation matérielle qu'ils donnent de leur pensée.") in which antithetical milieux are juxtaposed. The tripartite form of the Balzacian novel is necessary, given Balzac's belief that man is inseparable from a particular material and moral context--a sociological structure. In order to study man, it follows, one must, at the same time, study the particular milieux with which his life is associated. Illusions Perdues is the study of the lives of Lucien de Rubempré, Madame de Bargeton, David Séchard, among others, within a fictional reality whose historical and empirical prototype is the contemporary world--France under the Bourbon Restoration. The life of Madame de Bargeton, for example, is inseparable, not from an état d'âme, like that of *Atala*, but rather from the city of Angoulême. Similarly, the life of David Séchard is inseparable from "le faubourg de l'Houmeau." Inasmuch as the fictional reality of Illusions Perdues is inseparable from its historical

prototype, the milieux of which that novel is composed are necessarily polarized into clearly delineated and opposing camps, each with its own beliefs, ideals, and aspirations--camps which reflect the class antagonisms engendered in post-Revolutionary French society by the increasing capitalization of society and the coming to power of the bourgeoisie. Balzac, then, like Chateaubriand, reconstructs about the figure of man a cosmos whose proportions are determined from a fixed point of view. Unlike Chateaubriand, however, who directs his descriptions of landscape to the reader's emotional experience, Balzac directs his descriptions of empirical reality to the mimetic imagination of the reader. A strong sense of mimesis is produced by Balzac in that he evokes and describes France under the Bourbon Restoration so systematically that it appears to the reader as though the fictional reality of Illusions Perdues were the product of the direct observation of empirical reality. Balzac reinforces the Renaissance conception of space and art not only by portraying man as inseparable from the spatial structure of contemporary civilisation, but also by portraying man as inseparable from the temporal structure of empirical reality. The descriptions of landscape in Illusions Perdues and that novel itself, seen as an autonomous aesthetic phenomenon, are endowed by Balzac

with synthetic temporal frames which indicate (1) that for Balzac spatial three-dimensionality is inseparable from temporal three-dimensionality (the description of Angoulême and of "le faubourg de l'Houmeau" is seen from the temporal perspective of the present and from that of the Reformation; the paper factories of Angoulême are synthetically presented within a temporal perspective spanning three hundred years), and (2) that for Balzac movement in space is inseparable from movement in time (the seventy-four page "longue journée" of the activities of Lucien de Rubempré and Etienne Lousteau during one day; the eighty-six page account of the activities of David Séchard in Angoulême during the eighteen months that Lucien de Rubempré is in Paris). The fact that Balzac endows the Renaissance increment of space with a temporal dimension not unlike that of empirical reality, and the fact that Balzac attempts to mimetically represent the contemporary world within a fictional reality in his study of the lives of a given group of fictional characters and of their relationships with the world make him a highly important figure in an examination of the development of the Renaissance conception of space and art in the nineteenth century in France.

Balzac's greatest contemporary, Stendhal, similarly regards the Renaissance spatial and aesthetic legacy as a valid basis for the creation of art. Throughout La Chartreuse

de Parme Stendhal arranges objects and people within cubical space in which each object or person is clearly situated in relation to the enclosing space and to the other objects or people by means of a system of coordinated lines which converge toward a focal point located upon an implied or defined horizon (the description of the Château de Grianta, the description of Fabrice sitting on a rock near the shores of Lago di Como). The structural form of La Chartreuse de Parme similarly underlines Stendhal's acceptance of the Renaissance conception of space and art. Stendhal, like Chateaubriand and numerous other novelists subsequent to the Renaissance, establishes the mental or perspectival framework for the biography of Fabrice del Dongo by means of the "papiers trouvés" convention. By means of that convention Stendhal, like Chateaubriand, establishes a distance, both in space and in time, between himself and the ostensibly non-autobiographical first-person récit. The specific nature of that récit and of the landscapes contained therein is explained by Stendhal's understanding of the content of art.

For Stendhal, as for Chateaubriand and for Balzac, the content of art is first of all the study of man and secondarily the study of man's relationship to a particular milieu. Like Balzac, however, Stendhal strengthens the Renaissance spatial and aesthetic tradition by situating the

biography of Fabrice del Dongo within the context of contemporary civilization. Even though the fictional reality of La Chartreuse de Parme is directed to the mimetic imagination of the reader, it is not represented as an end in itself. Nineteenth-century Italy in and around the cities of Parma, Milan, and Naples and in and around the region of Lago di Como is presented in La Chartreuse de Parme as a political structure. The closed geometric space of Renaissance aesthetics in which the laws of single viewpoint linear perspective are operative becomes in Stendhal a political structure (the Renaissance increment of space is an emotional and ecclesiastical structure in Atala and René; in Illusions Perdues it is an economic and sociological structure). Not only Fabrice but all of the characters in La Chartreuse de Parme are acutely aware at all times of their spatial, and concomitantly political, coordinates; that is to say, they are aware of their exact position in empirical space and of their relationship to that space (Fabrice's surreptitious reentry into Milan disguised as a hunter in order to see Gina subsequent to the battle of Waterloo; Marietta's advice to Fabrice concerning his escape subsequent to his murdering Giletti). Just as there are clearly defined spatial boundaries implied by the Renaissance spatial system, so there are fixed spatial limits in the

political reality of nineteenth-century Italy. Passports, border interrogations, smuggling, disguises, clandestine systems of communication are commonplace in the Stendhalian universe.

To situate the biography of Fabrice del Dongo within the context of contemporary history has important implications for both the form and the content of the novel. It means, first of all, that the content of the novel will not be exclusively man but rather man as he is related to a particular milieu. It means, at the same time, that the form of the novel will be determined by the arrangement of the milieux with which the life of the fictional character is associated. La Chartreuse de Parme embodies highly particularized spatial and temporal structures which, almost without exception, are endowed by Stendhal with spatial and temporal coordinates which coincide with the spatial and temporal structure of contemporary space and time. La Chartreuse de Parme is a chronological statement of the life of Fabrice del Dongo as he moves through a series of spatial milieux or landscapes. Those milieux are occasionally, as in Atala and René, subjective exteriorizations of the state of mind of the fictional characters. Fabrice and Gina, for example, in visiting the environs of the Château de Grianta, do not view empirical reality as an end in itself. Rather they see it through their état d'âme--their mental per-

spective in this instance is that of the poets Tasso and Ariosto. Similarly, Fabrice interprets the appearance of an eagle in the sky and the appearance of leaves on his tree in the late Winter as signs that he should at once go to Paris and join the armies of Napoleon. The series of milieux of which La Chartreuse de Parme is composed is, however, more often than not, seen through a political veil (Lago Maggiore is seen by the fictional characters as a political entity, as is the forest near Lago di Como). Inasmuch as Stendhal studies man and his relationship to a fictional reality permeated by the political ideologies of the empirical and historical prototype of that fictional reality, he deepens our understanding of man and of his relationship to the world. At the same time, he reinforces the Renaissance conception of space and art. Stendhal reinforces that spatial and aesthetic tradition not only by portraying man as inseparable from a contemporary political structure, but also by portraying man as inseparable from the temporal structure of empirical reality. La Chartreuse de Parme begins with the arrival of the French armies in Milan on May 15, 1796. Fabrice learns of Napoleon's return from Elba (February 26, 1815) on March 7, 1815 at 5:53 P.M. Fabrice's life, in fact, is completely inextricable from the spatial and temporal structure of empirical reality.

Only when he is imprisoned in the Citadel of Parma does he find refuge from the spatial and temporal structure in which his life is enmeshed. He, therefore, has no desire to escape from the prison even though Gina and Mosca have made all the necessary preparations. The landscapes described by Stendhal while Fabrice is in the Citadel of Parma, that is to say, when he is separated from the spatial and temporal structure of empirical reality are, as we will explain in a subsequent section of this chapter, of particular importance in analyzing Stendhal's position with reference to the modern conception of space and art.

The fictional creations of Stendhal and Balzac are, then, of particular importance in examining the Renaissance conception of space and art as it is manifest in the nineteenth-century French novel. Both Stendhal and Balzac establish spatial structures for fictional realities which not only represent but also, and significantly, are structured according to the spatial and temporal structure of contemporary empirical reality. Both associate with that structure the life of a fictional character who moves through a series of milieux which are directed to the mimetic imagination of the reader. The importance of these adaptations of the Renaissance conception of space and art to contemporary taste cannot be overemphasized. It is, in fact, because of

these additions to the inherited spatial and aesthetic legacy of the Renaissance that the fictional realities of La Chartreuse de Parme and Illusions Perdues represent rudimentary expressions of the place novel, the consummate statement of the Renaissance conception of space and art within the genre of the novel in the over four-hundred-year period that that spatial and aesthetic system prevailed. An examination of the form and content of the descriptions of landscape in Madame Bovary and Le Ventre de Paris, and of the form and content of those novels seen as autonomous aesthetic phenomena will demonstrate not only the importance of the additions effected by Balzac and Stendhal, but also the importance of Flaubert and Zola in the history and development of the naturalistic tendency in Western art in the period subsequent to the Florentine discovery of single viewpoint linear perspective within closed geometric space.

That Flaubert accepts the fundamental spatial and aesthetic principles of composition formulated at the time of the Renaissance is manifest in the form of the descriptions of landscape in Madame Bovary (the description of what Charles Bovary sees from the window of his room in Rouen; the description of the Bertaux farm). At the same time, Flaubert significantly supplements the inherited spatial legacy of the Renaissance by experimenting

with single viewpoint linear perspective within a closed geometric space. In the description of Yonville-l'Abbaye at the beginning of Part II of Madame Bovary the viewpoint of the spectator and that of the artist in describing that particular reality is mobile. In the closed spatial system of the Renaissance, it is important to recall, the viewpoint of the spectator is stationary. The represented reality is divided into foreground, middle ground and background according to the laws of single viewpoint linear perspective. Movement in space means movement from one of these grounds to another. In the spatial system utilized by Flaubert in this description of Yonville-l'Abbaye the viewpoint of Charles and Emma Bovary is mobile. Instead of dividing the represented reality into separate grounds Flaubert divides this comprehensive landscape description into five separate landscape tableaux. Each of these tableaux not only represents an independent spatial system described from a fixed point of view but also one component of a sequence of tableaux which are spatially and temporally interrelated. These tableaux are related in space and in time in that they represent a sequential statement of what Charles and Emma see at five different times ("paysage en mouvement") in their linear movement along the road leading to Yonville-l'Abbaye. That being the case, the Renaissance spatial

system is set in motion. This setting in motion of the Renaissance space picture by means of a mobile spectator who moves through space and time is, at the same time, the foundation of the spatial structure of Madame Bovary seen as an autonomous aesthetic phenomenon. Unlike all other novelists in France before him, Flaubert reinforces the Renaissance conception of space by means of an internal spatial form--"composition par tableaux." Just as the description of Yonville-l'Abbaye represents a sequence of interdependent spatial tableaux in time, so Madame Bovary is composed of a sequence of interdependent spatial tableaux in time--the principal tableaux are the chapters into which the novel is divided which, in turn, are subdivided into smaller tableaux, such as that of Yonville-l'Abbaye. Neither structure ("paysage en mouvement" and "composition par tableaux") is an externally imposed spatial form. In novels in which the spatial form is external, the author consciously manipulates time and space in order to present dramatically a plot, in most instances, the life of a particular fictional character. The external spatial forms of Atala, Illusions Perdues, and La Chartreuse de Parme, for example, are devices utilized by Chateaubriand, Balzac, and Stendhal to present dramatically the biographies of Atala, Lucien de Rubempré, and Fabrice del Dongo, respectively.

In Madame Bovary, on the other hand, the form of the fictional reality created by Flaubert is nondramatic because it issues directly from the content of the novel itself. The subject of Madame Bovary is a place--nineteenth century provincial France in and around the city of Rouen. This is true, in part, because Flaubert, in transforming the story of Eugène Delamare into Madame Bovary, directly observed the empirical and historical prototype of the fictional reality of Madame Bovary and noted down a tableau of essential characteristics which, without being photographic in quality, not only represent the observed reality but also give Madame Bovary "une couleur normande." That being the case, Flaubert draws attention to the difference between the visual world and the visual field, and therefore the distinctions between what man knows to be present and what he sees. In this respect, as well, Flaubert significantly supplements the Renaissance conception of space and art.

It is within this geographic and spatial context that Emma Bovary seeks idealized landscapes analogous to those of her childhood and convent readings, romantic and historical novels with which she continually identifies and on the basis of which she evaluates everything. Apart from the moments in her life in which empirical reality

measures up to her expectations (Emma at the ball at la Vaubyessard; Emma riding in the country with Rodolphe; Emma at the opera in Rouen with Charles; and Emma with Léon in Rouen), however, Emma must continually confront a series of landscapes, sequentially arranged according to the spatial and temporal structure of empirical reality, which do not coincide with her personal needs, desires, and aspirations. That being the case, Emma attempts to escape from the spatial and temporal structure of empirical reality. Unlike Saint Julien l'Hospitalier, however, Emma cannot escape from the prosaic reality in which her life is enmeshed and ultimately commits suicide. Madame Bovary, then, represents a fully developed and comprehensive expression of the Renaissance conception of space and art. Not only does Flaubert situate man within a naturalistically represented and rationalized increment of closed geometric space, but, at the same time, he studies man, his environment, and the transactions between man and the natural world.

Zola, like Flaubert, presents within the genre of the novel a fully developed and comprehensive expression of the Renaissance conception of space and art. That Zola accepts as a valid basis for the creation of art the spatial and artistic legacy of the Renaissance is manifest, first of all, in the form of the descriptions of landscape in Le Ventre de

Paris in which the stance of the artist in describing empirical reality is stationary (the description of the new market buildings given by Madame François to Florent subsequent to his clandestine return to Paris; the description of the display window of the Quenu charcuterie and of its kitchen; the description of the shop of monsieur Lebigre). Zola's acceptance of that same spatial and aesthetic tradition is manifest as well in those descriptions of landscape in which a mobile spectator moves through space and time--"paysages en mouvement" (the description of the sunrise on the vegetables on the sidewalks and in the street between the two groups of pavilions between Saint Eustache and the rue des Halles; the "tour de la marée" given by Verlaque to Florent on his first day as market inspector). Like Flaubert, Zola utilizes an internal spatial form--"composition par tableaux"--to structure spatially the fictional reality of Le Ventre de Paris. Unlike Flaubert, however, who divides the fictional reality of Madame Bovary into thirty-five chapters, each of which represents a single tableau, Zola refines that structural device discovered by Flaubert ("composition par tableaux") by eliminating chapter designations and dividing Le Ventre de Paris, instead, into six landscape tableaux. Inasmuch as Florent moves through this sequence

of landscape tableaux in a linear manner in an effort to realize his futile dream of overthrowing the Second Empire, his movements are not only in space but in time. With the exception of the description of Florent's childhood, education, and early relationship with Quenu at the beginning of Tableau II, the temporal movement in Le Ventre de Paris is linear and analogous to that of empirical reality. The novel begins, for example, at 2 A.M. on a September morning in 1858 and ends in November 1859. Further evidence of the fact that the temporal structure of empirical reality is utilized by Zola in Le Ventre de Paris is provided by the fact that throughout the novel Zola repeatedly expresses the belief that empirical reality varies in quality according to the time of day and atmospheric conditions under which it is observed. To fully appreciate the importance of the fact that the lives of the fictional characters in Le Ventre de Paris, as in Madame Bovary, are inextricable both from the spatial and temporal structure of empirical reality one need only recall that the fictional characters created by Chateaubriand, for example, inhabit a world situated, for all intents and purposes, outside of both empirical time and space.

Le Ventre de Paris, like Madame Bovary, is a place novel. The fictional reality created by Zola, however, is

more naturalistic than that created by Flaubert. This is explained by the fact that the method utilized by Zola--the experimental method--to represent empirical reality within the genre of the novel is based on the belief that the study of man and of his milieu, in that they modify each other reciprocally, are inseparable ("le milieu qui détermine et complète l'homme"). Prior to Flaubert the representation of reality within the genre of the novel is based on a seemingly uniform but, in fact, heterogeneously composed world view made up of sensual and conceptual elements. Flaubert eliminates most of the conceptual or theoretical elements from his descriptions of reality in Madame Bovary. Zola's descriptions of empirical reality in Le Ventre de Paris are based solely on sensual experience. In that novel Zola represents objects not by signs (synthetically composed representations based on theoretical knowledge) but rather in accordance with the dictates of the experimental method, through their components (analytically composed representations based on sensual knowledge). In the description of Madame Lecoeur's cheese stall in Les Halles, and in the description of the "pavillon de la marée," for example, we see the instantaneous, the unique, the particular, the actual and the concrete--not the ideal, the general and the absolute.

Zola, then, like Flaubert, not only situates man within

a naturalistically represented increment of closed geometric space, but, at the same time, studies man, his environment, and the transactions between man and his environment. The fictional creations of both Flaubert and Zola represent, therefore, the consummate expression of the Renaissance conception of space and art within the genre of the novel in the over four-hundred-year period that that spatial and aesthetic system was considered as a valid basis for the creation of art.

Having examined the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and having examined the form and content of those novels seen as autonomous aesthetic phenomena, we can also conclude that within the Renaissance space picture there are particular spatial and aesthetic innovations which adumbrate the ultimate demise, during the final decades of the nineteenth century, of what had been considered an immutable aesthetic system--that of the Renaissance. This conclusion is based on the following evidence:

In La Chartreuse de Parme and Madame Bovary Stendhal and Flaubert, respectively, unlike any other novelists in France before them, experiment, whether consciously or not, with the principle of single viewpoint linear perspective

within a closed geometric space and, in so doing, transcend the spatial limitations of the Renaissance conception of space and art. In the description of (1) what Fabrice sees from the top of the bell tower of the church of the Abbé Blanès on the feast day of Saint Giovita, (2) what Fabrice sees from the esplanade of the Citadel of Parma on the day of his imprisonment, and (3) what Fabrice sees from the window of the Farnese prison on the day of his imprisonment, there are structural developments which indicate that Stendhal is perhaps questioning the validity or usefulness of the principle of single viewpoint linear perspective within closed geometric space, the primary structural principle upon which the Renaissance conception of space is founded. This is true in that Fabrice, with the naked eye and without any physical movement on his part, is capable of perceiving multiple spatial and visual fields simultaneously. He can perceive with equal facility and clarity both the near and the far (telescopic vision), as well as all that which is around him (panoramic vision). From the church tower, for example, Fabrice sees the religious procession entering and leaving the church eighty feet below him. At the same time he sees the interior courtyard of his father's castle on the dining room balcony of which he perceives sparrows eating breadcrumbs. From the esplanade of the Citadel of

Parma he sees Clélia's birds as well as all that which is around him, with the exception of a small segment of the horizon to the North West, including both coasts of Italy.

Simultaneous or multiple perspective is similarly utilized by Flaubert in two scenes in Madame Bovary: the first is that of the Comices Agricoles in Chapter 8, Part II, the second is that in Chapter 12, Part II, in which Emma Bovary, having conducted her affair with Rodolphe Boulanger for four years and having recently decided to run away with him, lies awake in bed dreaming of idealized landscapes. In both of these scenes in Madame Bovary the linear temporal movement of the novel is momentarily interrupted and, instead of seeing a sequence of events unfold in time, we see separate and simultaneous actions juxtaposed in space. In the scene of the Comices Agricoles, action takes place simultaneously on three different levels: in the crowd of farmers and animals, on the platform for the speakers, and in the conference room of the city hall. Similarly, in the scene in which Emma lies awake in bed and dreams of idealized landscapes, the temporal movement of the narrative is stopped and three actions are juxtaposed in space: Emma's dreams, Charles's snoring, and Berthe's coughing.

In each of these scenes from La Chartreuse de Parme and from Madame Bovary movement in space is entirely possible,

and the point cannot be over-emphasized, without any movement in time. In the place novel, the consummate expression of the Renaissance conception of space and art, movement in space, it will be recalled, is impossible without movement in time. Movement in space without movement in time is possible in these scenes from La Chartreuse de Parme and from Madame Bovary because of the fact that in each scene multiple spatial frames reflexively refer to each other independently of any temporal structure.

Inasmuch as all of these scenes in which simultaneous perspective is utilized to transcend the limitations of closed geometric space described from a single point of view are contained within the context of works of art which embody the Renaissance conception of space and art, La Chartreuse de Parme and Madame Bovary represent good illustrations of what Alexander Dorner refers to as the romantic conception of space. That conception of space is a hybrid condition, a dialectic between what Dorner refers to as the old space picture and the new space picture. The old space picture, that of the Renaissance, is described by Dorner as follows:

The old space picture is the perspectival one, in which space is seen from a fixed, absolute standpoint as an infinite, homogenous, three-dimensional extension, and spatial bodies in it as rigidly separated, but in prospect mutually overlapping massive or transparent volumina. ¹

The new space picture, that of modern art, is described by Dorner as follows:

The new space picture is the dynamic one; space is no longer conceived from a rigid, absolute standpoint, but from a multitude of changing relative standpoints, i.e., the new space concept is the result of an interpenetration of different space views, of wandering in space, making the element of time the fourth dimension in space. 2

The fact that the above-named scenes in La Chartreuse de Parme and Madame Bovary represent rudimentary expressions of what we now consider to be the modern conception of space and art within works of art constructed on the basis of the spatial and aesthetic principles of the Renaissance does not mean, it goes without saying, that La Chartreuse de Parme and Madame Bovary lack aesthetic unity. Rather, the presence of those scenes within the fictional realities created by Stendhal and Flaubert explains, perhaps, Stendhal's well known remarks to the effect that he would be understood only by future generations, as well as the following prophetic remarks of Théodore de Banville about Madame Bovary: "Madame Bovary, d'où est sorti et d'où sortira tout le roman moderne."

Having examined the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and having examined the form and content of those novels seen as autonomous aesthetic phenomena, we can also conclude that during the final decades of the nineteenth century in

France those spatial and aesthetic principles which were rudimentarily established at the time of the Renaissance in the fifteenth century, but which were fully developed only during the late eighteenth and nineteenth century, were rejected by creative artists as a valid basis for the creation of art. This conclusion is based on the following evidence:

The position of Huysmans with reference to the Renaissance conception of space and art is clear. Early in his literary career he not only considers himself to be a disciple of Zola, but also is recognized by Zola as being a naturalist writer. Huysmans even enthusiastically defends the theoretical principles of naturalism, as epitomized in the fictional creations of Flaubert in Zola, in an article published in L'Actualité. Beginning in the 1880's, however, Huysmans, like many of his contemporaries, begins to doubt the validity of the naturalistic doctrine as a basis for the creation of art. Durtal in La-Bas is Huysmans' porte-parole when he describes naturalism as being moribund, particularly with reference to content. The naturalistic or experimental method, however, Durtal further remarks, is a valuable tool which can be utilized by writers of the present generation. That method, Durtal concludes, should be directed not only toward an examination of physical realities, but also non-

physical realities, resulting in what he refers to as "spiritualistic naturalism." Subsequent to the publication of Là-Bas, however, Huysmans is no longer ambivalent about the Renaissance conception of space and art. A Rebours represents, as both Huysmans and Zola recognized, the ultimate undermining of the naturalistic tradition in art, a tradition which, as we have explained, evolved at the time of the Renaissance and was considered to be valid for over four hundred years and which reaches its culmination in the fictional creations of Flaubert and Zola.

That A Rebours represents a rejection of the inherited spatial and aesthetic legacy of the Renaissance is manifest, first of all, in the descriptions of landscape in that novel. Unlike the content of the descriptions of landscape in Le Ventre de Paris, for example, in which the emphasis is on underlining the naturalness of the represented reality, the emphasis in the descriptions of landscape in A Rebours is on the artificial or un-natural aspects of the represented scene. Beginning with Huysmans, the ordinary world of empirical reality, the content of the fictional creations of Flaubert and Zola, loses its aesthetic attraction as the subject for art within the genre of the novel. Nature, for Huysmans, must appear un-natural (the description of what Des Esseintes sees from his window one night; the description of Des

Esseintes' artificial flowers and his tastes in women), or it must appear diseased, demented, or deformed (Des Esseintes' preference for flowers that appear to be overcome by leprosy, syphilis, scars, and so on; his preference for the cankered surfaces, stains of disease and decay, and the rotten ripeness of Barbey d'Aur villy and the Latin and monastic decadent writers of the Middle Ages; his admiration for the morbid, nightmarish, and often demented quality of the works of Moreau, Luyken, de Bresdin, and Redon). When random empirical reality does not appear un-natural, Huysmans further demonstrates, it must be embellished or supplemented by the artist's personal needs, desires, and aspirations before it can become a valid subject for art (Des Esseintes' garden is transformed to coincide with his state of mind on the occasion of the dinner party given by Des Esseintes to commemorate his momentarily lost virility; the turtle is embellished by a plethora of gems). Empirical reality can also become a valid subject for art when it is recreated by the artist's intellect outside of the space-time continuum. As such, art can be created on the basis of a state of mind and is, therefore, liberated from the exigencies of the mimetic tradition. Fictional characters, it follows, neither submit to nor are determined by their milieu, as in the place novels of Flaubert and Zola. Rather, it is the state of mind

of the fictional characters which determines the specific nature of their milieu. By means of the intellect the artist, as Baudelaire discovered, can therefore create artificial paradises--recreations of empirical reality outside of the space-time continuum--which are not only in perfect harmony with his psychic needs, but also supplant the ordinary world of human experience: the olfactory landscapes in Chapter X of A Rebours, for example, as well as the London landscapes in Chapter XI.

The spatial frames in the landscapes in A Rebours similarly underline Huysmans' position with reference to the Renaissance conception of space and art. In those landscapes in A Rebours in which empirical reality appears unnatural or when it is supplemented by the artist's state of mind, the structural frames utilized by Huysmans, it must be understood, are like those in the descriptions of nature in Madame Bovary and Le Ventre de Paris. In the artificial landscape that Des Esseintes sees from his window one night, for example, the space described is closed, three-dimensional, and described by a stationary spectator. The nightmarish landscape in which Des Esseintes encounters the allegorical figure of Syphilis is a "paysage en mouvement," analogous in structure to those created by Flaubert and Zola.

Huysmans, however, unlike any other novelist in France in the nineteenth century before him, repeatedly and

systematically transcends the limitations of the Renaissance conception of space and art not only in all of those landscapes in which empirical reality is recreated by the artist's intellect outside of the spatial and temporal structure of empirical reality, but also in the novel itself seen as an autonomous aesthetic phenomenon embodying a spatial structure. This hypothesis is supported by the fact that in A Rebours descriptions of landscape constructed on the basis of modern spatial form not only dominate but also are explicitly defended by Huysmans as valid aesthetic responses of man to the universe. The two outstanding examples of modern spatial form in landscape description in A Rebours are found in Chapters X and XI: that of the meadow in bloom and that in which Des Esseintes travels to London. Both of these landscapes are constructed not on the basis of single viewpoint linear perspective in which there is a separate temporal frame for each spatial frame, but, rather, on the basis of multiple viewpoint or simultaneous perspective in which several spatial frames are juxtaposed within a single temporal frame. Inasmuch as several spatial perspectives are juxtaposed in a moment of time, the individual spatial perspectives can refer to each other reflexively, making movement in space possible without any movement in time--the meadow in bloom is simultaneously vernal, autumnal, tropical, Chinese, and French;

Des Esseintes is simultaneously in Paris and in London. Similarly, A Rebours, seen as an autonomous aesthetic phenomenon, is structured on the basis of the principles of simultaneous perspective and reflexive reference. Unlike the place novel which, it will be recalled, is composed of a series of interdependent spatial tableaux which assume a significance in that they are related to a temporal and spatial structure analogous to that of empirical reality, A Rebours is composed of sixteen arbitrarily arranged chapters which are spatially juxtaposed in a moment of time and which assume a significance in that they refer to each other reflexively. A Rebours is not a place novel--a fictional creation in which the novelist studies man, nature, and the transactions between man and his environment. Rather, A Rebours is an examination of the life of a fictional character seen from multiple points of view, a fictional character who inhabits an artificial paradise of his own creation and for whom empirical reality, for all intents and purposes, does not exist. "La nature," Des Esseintes remarks, "a fait son temps." The rupture with Zola and the naturalistic tradition in art is thus complete. Unlike Chateaubriand, Balzac, Stendhal, Flaubert, and Zola, all of whom work within the inherited spatial and aesthetic legacy of the Renaissance and who adapt that conception of space and art to their indi-

vidual needs, Huysmans rejects the Renaissance conception of space (even though there are vestiges of that conception of space in A Rebours) as a valid basis for the creation of art. In so doing he establishes and develops many of the spatial and aesthetic principles of what is generally considered to be modern art. In this respect, Huysmans' position with reference to the history of the genre of the novel is not unlike that of Cézanne with reference to the history of painting. Like Huysmans, Cézanne, as Francastel explains, not only rejected the old space picture--that of the Renaissance--but, at the same time, established many of the essential spatial and aesthetic principles of the new space picture. Francastel states: "La destruction de l'espace de la Renaissance a fait, avec Cézanne, un pas considérable. On est passé du state critique au stade positif de l'action. On ne se contente plus de détruire; on amorce la substitution à l'espace ancien d'un nouveau espace.... On ne remane plus l'ancien système, on en ébauche un autre." 3

What we have documented in this study of the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the form and content of those novels seen as autonomous aesthetic phenomena is the progressive development, consummation,

and ultimate demise of the inherited spatial legacy of the Renaissance in the course of the nineteenth century.⁴

The fact that the Renaissance conception of space and art was rejected means, as Brion-Guerry suggests, that the imitation of the appearance of beings and things such as they are perceived by the senses and the study of man, nature, and the transactions between man and the natural world are no longer considered as the purpose of art.

Art, during the final decades of the nineteenth century is seen, in many respects, as an entirely cerebral undertaking whose purpose is to explore and determine man's psychic position in the modern world. Art, according to Brion-Guerry, becomes "une recherche de la nature essentielle des êtres et des choses en leur participation à l'âme universelle, autrement dit, un moyen de connaissance et non un désir d'imitation."⁵ This reevaluation of the purpose of art is inevitable in that the position of the artist with reference to the work of art has changed. The Renaissance artist, as Laporte explains, is a consciously detached spectator of the reality he describes, a spectator who is not only outside of but also at a fixed focus from the reality he represents.

Laporte states:

What he [the Renaissance artist] calls the objective world is a consequence of his detachment; what he calls the objective is his own creation subsequent to the

role of spectator he has chosen for himself. What he calls the objective world is possible only because he has chosen a point of view outside from which he can look at it. The objectivity and eternal presence of Renaissance art is achieved only by a conscious and intentional elimination of involvement. ⁶

Panofsky similarly underlines the fact that the Renaissance artist is a spectator of the reality he describes. The position of the artist qua spectator, according to Panofsky, is not only defined but also reinforced by the use of focused perspective within closed geometric space. Panofsky states:

In the Italian, or main, Renaissance the classical past was looked upon from a fixed, unalterable distance, quite comparable to the distance between the eye and the object in that most characteristic invention of the same Renaissance, focused perspective. As in perspective, this distance prohibited direct contact--owing to what may be called an ideal projection plane--but permitted a total and objectivized view. ⁷

Notwithstanding the fact that direct contact is prohibited by the use of focused perspective, the spectator, nevertheless, has the impression of being a participant of the represented reality. The spectator, however, as Brion-Guerry significantly points out, is not a participant but rather, at most, a "figurant." Brion-Guerry explains this point as follows:

Ainsi comme l'auteur de ces merveilleuse tromperies, nous avons quitté le séjour où nous vivons pour pénétrer celui de l'illusion. Nous sommes si bien installés dans la troisième dimension que nous pensons être devenus à notre tour un figurant parmi d'autres figurants de ce monde de la représentation. Figurant, peut-être, mais participant? ⁸

The modern artist, on the other hand, is a participant in the reality he describes. Brion-Guerry explains this change of position of the artist with reference to the modern work of art as follows:

L'artiste a cessé d'être le "regardant" de l'objet qu'il fait vivre, le témoin de la scène qu'il décrit, pour s'incarner dans la projection de sa vision intérieure, pour devenir participant de l'action qu'il a imaginée. Il a quitté l'espace extérieur, concret, réel, qui est son habitat terrestre pour pénétrer ce monde immatériel qui est celui de la représentation, ce monde qui suppose notre connivence à nous spectateurs, et qui exige une qualité plus haute de notre participation dans la mesure, précisément, où s'abolit la distance, où s'effacent les termes de différenciation qui séparaient le créateur de sa création. Ce créateur le voici maintenant à l'intérieur de l'espace figuré. ⁹

Modern art, in other words, is founded, as Sypher explains in Literature and Technology, not on the desire to mimetically represent reality but rather on the desire to establish methexis or participation. This reorientation of thought is explained, in part, as Sypher has demonstrated in Literature and Technology, by the fact that the artist's skill in utilizing his senses--primarily sight--is less important in the creation of art in the modern period than his intellect. The fact that methexis was, for all intents and purposes, impossible during that period that the Renaissance conception of space and art was considered valid--a period during which great importance was attached to the desire to be mimetic in the representation of reality--is underlined by Sypher as follows:

The renaissance ambition to hold the mirror up, to give everything its very form, overspecializes the sense of sight and creates a theater that disallows a mode of artistic action inherent in Greek thought and practice--participation (methexis). Mimesis and methexis; two ideas Aristotle associated in his theory of tragedy, which was a ritual and rhythmic performance. So much was made of mimesis, supported as it was by the scientific imperative to observe, that the artist was finally excluded almost by definition from the theater in which he had a leading role. 10

Des Esseintes' entry into Fontenay-aux-Roses, considered in terms of the preceding discussion of the artist's position with reference to the work of art, is informative. In entering Fontenay-aux-Roses, an artificial paradise created by Des Esseintes for his own delectation, Des Esseintes enters what Brion-Guerry would refer to as his "vision intérieure." It is "le monde immatériel de la représentation," ¹¹ a work of art which is created by Des Esseintes and of which he is an integral part. For Des Esseintes, and for modern artists in general, art is not a description of man, nature, and the transactions between man and the natural world, but rather a means of discovering and characterizing, largely by recourse to the intellect, man's psychic position in the modern world. The domain explored by modern art, then, is not the time world of history, but rather, as Joseph Frank explains, the timeless world of myth. Just as the objective visual imagination (the representation of reality within

closed geometric space and unified by the laws of single viewpoint linear perspective) is abandoned, so the objective historical imagination (the apprehension of events in time) is abandoned. Frank explains this transformation of the historical imagination into myth as follows:

What has occurred, at least as far as modern literature is concerned, may be described as the transformation of the historical imagination into myth--an imagination for which historical time does not exist, and which sees the actions and events of a particular time only as the bodying forth of eternal prototypes.... History is no longer seen as an objective, causal progression in time with distinctly marked out differences between each period, but is sensed as a continuum in which distinctions between past and present are obliterated. Just as the dimension of depth has vanished from the plastic arts, so the dimension of depth has vanished from history as it forms the content of these works; past and present are seen spatially locked in a timeless unity which, while it may accentuate surface dimensions, eliminates any feeling of historical sequence by the very act of juxtaposition. 12

The new structural form for this new content of art (the timeless world of myth) is, as we have demonstrated in this examination of the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the form and content of those novels seen as autonomous aesthetic phenomena, a form which is established during the final decades of the nineteenth century and which embodies what we now accept as the spatial and aesthetic principles of modern art.

FOOTNOTES

¹ Dorner, "The Romantic Concept of Space," p. 23.

² _____, p. 23.

³ Francastel, *Peinture et Société*, p. 184.

⁴ In Revolution and Reaction in Nineteenth Century French Literature (Volume 3 of Main Currents in Nineteenth Century Literature--1906; rpt. New York: Russell and Russell, 1957) Georg Brandes suggests that the history of the nineteenth century in France is the history of the rise and fall of the principle of authority. Brandes defines that principle as follows: "By the principle of authority I understand the principle which assumes the life of the individual and the nation to be based upon reverence for inherited tradition.... It is the great principle of externality, as opposed to that of inward personal feeling and private investigation; it is the principle of theocracy, of the sovereignty of God, as opposed to the sovereignty of the people, it is the principle of authority and power as opposed to the principle of liberty, of human rights, and of human interdependence. And when we examine the life of the day in all its various developments we find the same watchword and the same white flag.... In the state it leads to the principle of right being superseded by the principle of might--which goes by the name of divine power, and becomes monarchy by the grace of God. In society it banishes the idea of fraternity, substituting a half-patriarchial, half-tyrannical paternal relationship--the idea of equality being simultaneously superseded by that of dependence. In the domain of morality it effaces the inward law and substitutes papal bulls and the decrees of church councils.... It champions indissolubility in marriage and in the state.... It makes real scientific progress impossible by keeping all inquiry and research in the leading-strings of powerful outward authority. It dulls the understanding of the rising generation by entrusting its education to a corps of cultivated, well-bred half men, sworn to blind obedience to the General of the Jesuit order...."

It is entirely possible that certain parallels could be established between what Brandes refers to as the principle of authority and the inherited spatial and aesthetic legacy of the Renaissance. To do so, however, is outside of the scope of this study.

⁵ Liliane Brion-Guerry, "Vision intérieure et perspective inverse," 182.

⁶ quoted by Wylie Sypher, Literature and Technology: The Alien Vision (New York: Random House, 1968), p. 76.

⁷ Erwin Panofsky, "Renaissance and Renascences," in Modern Perspectives in Western Art History (1944; rpt. New York: Holt, Rinehart and Winston, 1971), p.426.

⁸ Brion-Guerry, p. 180.

⁹ _____. pp. 174-75.

¹⁰ Sypher, Literature and Technology, p. 86.

¹¹ Brion-Guerry, p. 180.

¹² Frank, "Spatial Form in Modern Literature," 653.

IX

A SELECTED BIBLIOGRAPHY

A SELECTED BIBLIOGRAPHY

- Ardrey, Robert. African Genesis: A Personal Investigation into the Animal Origins and Nature of Man. New York: Atheneum, 1961.
- _____. The Social Contract: A personal Inquiry into the Evolutionary Sources of Order and Disorder. New York: Atheneum, 1970.
- _____. The Territorial Imperative: A Personal Inquiry into the Animal Origins of Property and Nations. New York: Atheneum, 1966.
- _____. "The Violent Way." Life Magazine, 11 September 1970, pp. 56b-68.
- Artz, F. B. From the Renaissance to Romanticism: Trends in Style in Art, Literature, and Music 1300-1800. Chicago: Univ. of Chicago Press, 1952.
- Assunto, Rosario. "Le paysage comme objet esthétique et les rapports de l'homme avec la nature." Studia Estetyczne, 4 (1967), 337-49.
- Auerbach, Erich. Mimesis: The Representation of Reality in Western Literature. trans. Willard R. Trask. Princeton: Princeton Univ. Press, 1953.
- Bachelard, Gaston. The Poetics of Space. trans. Maria Jolas. New York: Orion, 1964.
- Baldensperger, F. Orientations étrangères chez Honoré de Balzac. Paris: Champion, 1927.
- Balzac, Honoré de. Les Chouans. Pléiade edition VII. Paris: Gallimard, 1955.
- _____. Illusions Perdues. Paris: Gallimard, 1962.
- _____. Oeuvres Complètes. Paris: Lévy, 1870.
- _____. La Recherche de l'absolu. Pléiade edition IX. Paris: Gallimard, 1950.
- Bart, Benjamin F. "Aesthetic Distance in Madame Bovary." PMLA, 69 (December 1954), 1112-26.
- _____. "Balzac and Flaubert: Energy Versus Art." Romanic Review, 42 (1951), 198-204.
- _____. Flaubert's Landscape Descriptions. Ann Arbor: Univ. of Michigan Press, 1956.
- _____. "The Moral of Flaubert's Saint Julien." Romanic Review, 38 (February 1947), 23-33.
- _____, and Heidi C. Bart. "Space, Time and Reality in Flaubert's Saint Julien." Romanic Review, 59 (1968), 30-39.
- Barzun, Jacques. Darwin, Marx, Wagner: Critique of a Heritage. Garden City, New York: Doubleday, 1958.
- Baudelaire, Charles. Eugène Delacroix. Paris: Crès et Cie, 1927.
- Baumbach, Jonathan. The Landscape of Nightmare: Studies in the Contemporary American Novel. New York: NYU Press, 1965.

- Baurit, Maurice. Les Halles de Paris des Romains à nos jours. Paris: Chez l'auteur, 1956.
- Bayer, Raymond. Traité d'esthétique. Paris: Colin, 1956.
- Benesch, Otto. "The Rise of Landscape in the Austrian School of Painting at the Beginning of the Sixteenth Century." Konsthistorisch Tedskrift, 28 (August 1959), 34-58.
- Berefelt, Gunnar. "On Symbol and Allegory." Journal of Aesthetics and Art Criticism, 28 (Winter 1969), 201-12.
- Berry, Ralph. "The Frontier of Metaphor and Symbol." British Journal of Aesthetics, 7 (January 1967), 76-83.
- Bertault, Philippe. Balzac. Paris: Hatier, 1962.
- Beuchât, Charles. Histoire du naturalisme français. Paris: Corrêa, 1949.
- Biedion, Sigfried. "The Roots of Symbolic Expression." Daedalus (Winter 1960), pp. 24-33.
- Bieler, Arthur. "La Bataille de Waterloo vue par Stendhal et par Hugo." Stendhal Club, 5 (1963), 209-12.
- Bilodeau, François. "Espace et temps romanesque dans La Peau de Chagrin." L'Année Balzacienne (1969), pp. 47-70.
- Bloomfield, Morton W. "Chaucer's Sense of History." Journal of English and Germanic Philology, 51 (1952), 301-13.
- _____. "Distance and Predestination in Troilus and Criseyde." PMLA, 72 (March 1957), 14-26.
- Booth, Wayne C. The Rhetoric of Fiction. Chicago: Chicago Univ. Press, 1961.
- Bowen, Ray P. "Balzac's Interior Descriptions as an Element in Characterization." PMLA, 40 (June 1925), 289-301.
- Bowie, Theodore. The Painter in French Fiction Studies in Romance Languages and Literatures, 15. Chapel Hill: Univ. of North Carolina Press, 1950.
- Brady, Patrick. "La peinture de Claude Lantier: contribution à l'étude de Zola critique d'art." Revue des Sciences Humaines, 101 (January-March 1961), 89-102.
- Brandes, Georg. Naturalism in Nineteenth Century English Literature. New York: Russell and Russell, 1957.
- _____. Revolution and Reaction in Nineteenth Century French Literature. New York: Russell and Russell, 1957.
- Brée, Germaine. "The Ambiguous Voyage: Mode or Genre." Genre, 1, 87-96.
- Brion, Marcel. Art of the Romantic Era: Classicism, Romanticism, and Realism. New York: Fraeger, 1966.
- Brion-Guerry, Liliane. "Vision intérieure et perspective inverse." Zeitschrift fur Asthetik und Allgemeine Kunstwissenschaft, 2 (1966), 174-92.
- Brombert, Victor. "Flaubert's Saint Julien: The Sin of Existing." PMLA, 81 (June 1966), 297-302.
- _____. "Victor Hugo: la prison et l'espace." Revue des Sciences Humaines, 117 (January-March 1965), 59-79.

- Brunetière, Ferdinand. Le Roman Naturaliste. Paris: Calmann-Lévy, 1883.
- Bullough, Edward. "Psychical Distance as a Factor in Art and as an Aesthetic Principle." British Journal of Psychology, 5 (June 1912), 87-118.
- Cain, Stanley A. "Man and His Environment." Population Bulletin, 22 (1966), 96-103.
- Canu, Jean. "La Couleur normande de Madame Bovary." PMLA, 48 (March, 1933), 167-208.
- _____. "Littérature et géographie." PMLA, 48 (September 1933), 919-42.
- Champigny, Robert. Le Genre Romanesque. Monte Carlo: Regain, 1963.
- Charlier, Gustave. Le Sentiment de la nature chez les romantiques français, 1760-1830. Paris: Pontemoing et Cie, 1912.
- Chateaubriand, René Auguste de. Atala. Paris: Garnier, 1962.
- _____. René. Paris: Garnier, 1962.
- Chinard, Gilbert. L'Exotisme Américain dans l'oeuvre de Chateaubriand. Paris: Hachette, 1918.
- Clark, Sir Kenneth. Landscape Into Art. Boston: Beacon Press, 1961.
- Clouzot, H. "L'Ameublement dans La Comédie Humaine d'Honoré de Balzac." Revue de la Semaine, 48 (2 December 1921), 25-52.
- Cody, Richard. The Landscape of the Mind: Pastoralism and Platonic Theory in Tasso's Amita and Shakespeare's Early Comedies. Oxford: Clarendon Press, 1969.
- Cogny, Pierre and Pierre Lambert. Lettres inédites à Emile Zola. Geneva: Lambert, 1953.
- Coomaraswamy, Amanda K. The Transformation of Nature in Art. Cambridge: Harvard Univ. Press, 1934.
- Dangelzer, Joan-Yvonne. La Description du milieu dans le roman français de Balzac à Zola. Paris: Presses Modernes, 1938.
- Dassonville, Michel. "Victor Hugo peintre et visionnaire." Orbis Litterarum, 18 (1963), 162-71.
- Davie, Donald. "Landscape as Poetic Focus." Southern Review, 4 (1968), 685-91.
- Dawson, Sheila. "Distancing as an Aesthetic Principle." Australian Journal of Philosophy, 39 (1961), 155-74.
- Demangeon, A. "L'Habitation rurale en France." Annales de Géographie (15-March, 1932), pp. 233-41.
- Dorner, Alexander. "The Romantic Concept of Space." Art International, 10 (1966), 23-28.
- _____. The Way Beyond Art. New York: NYU Press, 1958.
- Dubois, E. T. "On Some Aspects of Baroque Landscape in French Poetry in the Early Seventeenth Century." Journal of Aesthetics and Art Criticism, 19 (Spring 1961), 253-61.

- Dumesnil, René. Flaubert, son hérité, son milieu, sa méthode. Paris: Société française d'imprimerie et de librairie, 1905.
- Elliott, Brian. The Landscape of Australian Poetry. Melbourne: Cheshire, 1967.
- Farwell, Frances Virginia. Landscape in the Works of Marcel Proust. Department of Romance Languages and Literatures Publications, 35 (1948). Washington, D. C.: Catholic University Press, 1948.
- Fischer, Otto. "Landscape as Symbol." Landscape, 4 (Spring 1955), 24-33.
- Fitch, Brian. "Aesthetic Distance and Inner Space in the Novels of Camus." Modern Fiction Studies, 10 (Autumn 1964), 279-92.
- Fitzsimmons, James. "Space and the Image in Art." Quadrum, 6 (1959), 69-86.
- Flaubert, Gustave. Madame Bovary. New York: Dell, 1964.
- Foss, Martin. Symbol and Metaphor in Human Experience. Lincoln, Nebraska: Univ. of Nebraska Press, 1964.
- Francastel, Pierre. "Espace génétique et espace plastique." Revue d'esthétique, 1 (1948), 349-80.
- _____. La Figure et le lieu: l'ordre visuel du quattrocento. Paris: Gallimard, 1967.
- _____. Peinture et société: naissance et destruction d'un espace plastique. Lyon: Audin, 1951.
- Frank, Joseph. "Spatial Form in Modern Literature." Sewanee Review, 53 (April-June 1945), 221-40; (July-Sept. 1945), 433-56; (October-December 1945), 643-53.
- Frantz, D. "Landscape Painting Composition and its Relation to Abstract Design." Design, 67 (November 1965), 31-33.
- Frapplier-Mazur, Lucienne. "Espace et regard dans La Comédie Humaine." L'Année Balzacienne (1967), pp. 325-38.
- Friedmann, Herbert. "The Significance of the Unimportant in Studies of Nature and Art." Proceedings of the American Philosophical Society, 110 (August 1966), 256-60.
- Prohock, W. M. "Energy Versus Art: A Suggested Alternative." Romanic Review, 43 (1952), 155-56.
- Gandon, Yves. "Stendhal devant l'Italie." Aurea Parma Atti del VI Congresso internazionale stendhaliana, 51 (1967), 267-71.
- Garber, Frederick. "Self, Society, Value, and the Romantic Hero." Comparative Literature 19 (Fall 1967), 321-33.
- Gauss, Charles E. Aesthetic Theories of French Artists from Realism to Surrealism. Baltimore: Johns Hopkins Univ. Press, 1949.
- Geikie, Sir Archibald. Landscape in History and Other Essays. New York: Macmillan, 1905.
- Gelley, Alexander. Symbolic Settings in the Novel; Studies of Goethe, Stendhal, and George Eliot. Diss. Yale Univ., 1965.

- Gibson, James. "Pictures, Perspective and Perception." Daedalus (Winter 1960), pp. 216-17.
- _____. The Perception of the Visual World. Cambridge: Riverside Press, 1950.
- Giedion, Sigfried. "The Roots of Symbolic Expression." Daedalus (Winter 1960), pp. 24-33.
- Gioseffi, Decio. Perspectiva Artificialis. Trieste: Istituto di storia dell'arte antica et moderna, 1957.
- Gleizes, Albert and Jean Metzinger. Du Cubisme. Paris: E. Figuière et Cie., 1912.
- Glikson, Arthur. "Man's Relationship to his Environment," in Man and His Future, a CIBA Foundation volume. Boston: Little, Brown and Co., 1963, 132-52.
- Golding, John. Cubism: A History and Analysis 1907-1914. New York: Wittenborn, 1959.
- Gombrich, E. H. Art and Illusion: A Study in the Psychology of Pictorial Representation. New York: Pantheon, 1960.
- _____. "Renaissance Artistic Theory and the Development of Landscape Painting." Gazette des Beaux-Arts, 41 (May-June 1953), 335-60.
- Goodman, Paul. The Structure of Literature. Chicago: Univ. of Chicago Press, 1954.
- Gotshalk, D. W. Art and the Social Order. New York: Dover, 1962.
- Gray, Christopher. Cubist Aesthetic Theories. Baltimore: Johns Hopkins Press, 1953.
- Hall, Edward T. The Hidden Dimension. Garden City, NY: Doubleday, 1969.
- _____. "The Language of Space." Landscape 10 (Fall 1960), 41-45.
- _____. The Silent Language. Garden City, NY: Doubleday, 1959.
- Hamburg, Carl H. "Symbolic Forms: Cassirer and Santayana," Tulane Studies in Philosophy, 12 (1963), 76-83.
- Hamon, Philippe. "A Propos de l'impressionnisme de Zola." Cahiers Naturalistes, 34 (1967), 139-47.
- Harding, D. W. "The Notion of Space in Fiction and Entertainment," Oxford Review, 4 (1967), 23-32.
- Hauser, Arnold. Mannerism: The Crisis of the Renaissance and the Origin of Modern Art. London: K. Paul, 1955.
- _____. The Social History of Art Vol. 3 (Rococo, Classicism, Romanticism). New York: Knopf, 1951.
- _____. The Social History of Art Vol. 4 (Naturalism, Impressionism, The Film Age). New York: Knopf, 1951.
- Hester, Marcus B. "Metaphor and Aspect Seeing." Journal of Aesthetics and Art Criticism, 25 (Winter 1966), 2-5-12.
- Hipple, Walter J. The Beautiful, the Sublime and the Picturesque in Eighteenth Century British Aesthetic Theory. Carbondale, Illinois: Southern Illinois Univ. Press, 1957.

- Hodin, J. P. "The Aesthetics of Modern Art." Journal of Aesthetics and Art Criticism, 26 (Winter 1967), 181-86.
- Hourticq, Louis. Histoire de la peinture. Paris: Presses Universitaires de France, 1942.
- Howard, Ian. Human Spatial Orientation. New York: Wiley, 1966.
- Huxley, Thomas H. Man's Place in Nature and other Anthropological Essays. New York: Appleton & Co., 1915.
- Huysmans, Joris-Karl. Against the Grain. Intro. Havelock Ellis. New York: Hartsdale House, 1931.
- _____. A Rebours. Paris: Pasquellie, 1972.
- _____. Down There: A Study of Satanism. Trans. Keene Wallis, Intro. Robert Baldick. New York: University Books, 1958.
- _____. La-Bas. Paris: Plon, 1966.
- Isaac, Erich. "The Act and the Covenant: The Impact of Religion on the Landscape." Landscape, 11 (Winter 1961-62), 12-17.
- _____. "Religion, Landscape and Space." Landscape, 9 (Winter 1959-60), 14-18.
- Ittelson, William H. Visual Space Perception. New York: Springer, 1960.
- Jacobus, Lee. Aesthetics and the Arts. New York: McGraw Hill, 1968.
- Kahnweiler, Daniel-Henry. The Rise of Cubism. Trans. Henry Aronson. New York: Wittenborn, 1949.
- Kepes, Gyorgy. The Language of Vision. Chicago: Theobald, 1951.
- Kimball, M. Douglass. "Emile Zola and French Impressionism." Bulletin of the Rocky Mountain Modern Language Association, 23 (June 1969), 51-57.
- King, William. "Baudelaire and Mallarmé: Metaphysics or Aesthetics." Journal of Aesthetics and Art Criticism, 26 (Fall 1967), 115-23.
- Laver, James. The First Decadent: Being the Strange Life of J.-K. Huysmans. New York: Citadel Press, 1955.
- Lehtonen, Maija. "Chateaubriand et le thème de la mer." Cahiers de l'association internationale des études françaises, 21 (1969), 193-208.
- _____. L'Expression imagée dans l'oeuvre de Chateaubriand. Helsinki: Société Néophilologique, 1964.
- Leopold, L. B. "Landscape Esthetics." Natural History, 78 (October 1969), 36-45.
- Levainville, Jacques René. Rouen. Paris: Colin, 1913.
- Levey, Michael. Rococo to Revolution: Major Trends in Eighteenth Century Painting. New York: Praeger, 1966.
- Livingstone, Leon. "Ortega y Gasset's Philosophy of Art." PMLA, 67 (September 1952), 609-55.
- Lobeck, Armin. Geomorphology: An Introduction to the Study of Landscapes. New York: McGraw Hill, 1939.

- Loewinsohn, R. "Some Uses of Landscape." Poetry, 109 (Nov. 1966), 123-26.
- Lukács, George. Studies in European Realism: A Sociological Survey of the Writings of Balzac, Stendhal, Zola, Tolstoy, Gorki and others. Trans. Edith Bone. London: Hillway Pub. Co., 1950.
- Marchi, Giovanni. "Le passeggiate de Stendhal." Capitolium, 41 (1966), 478-83.
- Marx, Leo. The Machine in the Garden: Technology and the Pastoral Ideal in America. London: Oxford Univ. Press, 1964.
- _____. "The Pilot and the Passenger: Landscape Conventions and the Style of Huckleberry Finn." American Literature, 28 (May 1956), 129-46.
- Matoré, George. L'Espace humain. Paris: Editions La Colombe, 1961.
- Maurice, Jacques. "La Transposition topographique dans Une Ténébreuse Affaire." L'Année Balzacienne (1965), pp. 233-38.
- McCarthy, Mary. "Reflections: One Touch of Nature." The New Yorker, 45 (24 January 1970), 39-57.
- McKenzie, R. D. "Movement and the Ability to Live." Proceedings of the Institute of International Relations (1962), pp. 175-80.
- McLuhan, Herbert and Harley Parker. Through the Vanishing Point: Space in Poetry and Painting. New York: Harper and Row, 1968.
- Michelis, P. "Aesthetic Distance and the Charm of Contemporary Art." Journal of Aesthetics and Art Criticism, 18 (September 1959), 1-45.
- _____. "Space-Time and Contemporary Architecture." Journal of Aesthetics and Art Criticism, 8 (1949), 71-86.
- Miles, Josephine. Pathetic Fallacy in the Nineteenth Century: A Study of the Changing Relation Between Object and Emotion. Berkeley: Univ. of California Press, 1942.
- Miller, Meta H. Chateaubriand and English Literature. Johns Hopkins Studies in Romance Literatures and Languages, 4. Baltimore: Johns Hopkins Press, 1925.
- Mitterand, Henri. Zola journaliste de l'affaire Manet à l'affaire Dreyfus. Paris: Colin, 1962.
- Moholy-Nagy, László. Vision in Motion. Chicago: Theobald, 1947.
- Monnier, Pierre. "Flaubert coloriste." Mesure de France, 152 (1 December 1921), 401-17.
- Monk, Samuel Holt. The Sublime: A Study of Critical Theories in Eighteenth Century England. New York: MLA, 1935.
- Moon, H. Kay. "Description: Flaubert's External World in L'Education Sentimentale." French Review, 39 (October 1965), 501-12.
- Morrisette, Bruce. "The Evolution of Narrative Viewpoint in Robbe-Grillet." Novel: A Forum in Fiction, 1 (Fall 1967), 24-33.

- Mount, A. J. The Physical Setting in Balzac's Comédie Humaine. Occasional Papers in Modern Languages, 2. Hull: University of Hull Publications, 1966.
- Moutsopoulos, E. "L'Organisation esthétique de l'espace." Revue Philosophique, 154 (July-September 1964), 341-60.
- Muir, Edwin. The Structure of the Novel. London: Hogarth Press, 1960.
- Munroe, Thomas. "Suggestion and Symbolism in the Arts." Journal of Aesthetics and Art Criticism, 15 (December 1956), 152-80.
- Murray, E. G. D. "The Place of Nature in Man's World." American Scientist, 42 (1954), 130-35.
- Neiss, Robert J. "Zola and Impressionism in Painting." American Society of Legion of Honor Magazine, 39 (1968) 87-101.
- Newton, Joy. "Emile Zola impressionniste." Cahiers Naturalistes, 33 (1967), 39-52.
- _____. "Emile Zola impressionniste II" Cahiers Naturalistes, 34 (1967), 124-38.
- Oretega y Gasset, José. "On Point of View in the Arts." Trans. Paul Snodgrass and Joseph Frank. Partisan Review, 16 (August 1949), 822-36.
- Palgrave, Francis T. Landscape in Poetry from Homer to Tennyson. New York: Macmillan, 1969.
- Panofsky, Erwin. Meaning in the Visual Arts: Papers in and on Art History. Garden City, NY: Doubleday, 1955.
- _____. Die Perspektive als symbolische Form. Leipzig: Vorträge der Bibliothek Warburg, 1924-25.
- _____. Renaissance and Renascences in Western Art. Stockholm: Almqvist and Wiksell, 1960.
- Parronchi, Alessandro. Studi sulla dolce prospettiva. Milan: A. Martello, 1964.
- Parry, Adam. "Landscape in Greek Poetry." Yale Classical Studies, 15 (1957), 3-29.
- Parvi, Jerzy. "La Composition et l'art du paysage dans Par les champs et par les grèves de Flaubert." Kwartalnik Neofilologiczny, 12 (1965), 3-15.
- Pelles, Geraldine. Arts, Artists and Society: Origins of a Modern Dilemma--Painting in England and France 1750-1850. Englewood Cliffs, NJ: Prentice-Hall, 1963.
- Piaget, Jean. The Child's Concept of Space. London: Routledge and K. Paul, 1956.
- Picon, Gaëton. "Zola's Painters." Yale French Studies, 42 (1969), 126-42.
- Ponceau, Amédée. "Balzac et les peintres." Revue d'Esthétique, 11 (1958), 176-89.
- Poulet, Georges. L'Espace proustien. Paris: Gallimard, 1963.
- _____. Etudes sur le temps humain. Edinburgh: Edinburgh University Press, 1949.

- _____. Etudes sur le temps humain II: La distance intérieure. Paris: Plon, 1952.
- _____. Les Metamorphoses du cercle. Paris: Plon, 1961.
- Praz, Mario. Mnemosyne: The Parallel Between Literature and the Visual Arts. Princeton: Princeton Univ. Press, 1970.
- _____. The Romantic Agony. Trans. Angus Davidson. London: Oxford Univ. Press, 1954.
- Preston, Ethel. Recherches sur la technique de Balzac. Paris: Les Presses Françaises, 1926.
- Quenedey, R. L'Habitation rouennaise. Rouen: Lestringant, 1926.
- Read, Sir Herbert E. Education Through Art. London: Faber and Faber, 1943.
- _____. The Philosophy of Modern Art. London: Faber and Faber, 1952.
- Rees, Garnet. "The Influence of Science on the Structure of the Novel in the Nineteenth Century." Proceedings of the Sixth Triennial Congress of the International Federation of Modern Languages and Literatures. Oxford: Blackwell, 1955.
- Reiss, Françoise. "L'Esthétique dans le temps et dans l'espace." Critique, 179 (April 1962), 339-47.
- Richard, J-P. Paysage de Chateaubriand. Paris: Editions du Seuil, 1957.
- Richardson, Robert. "Visual Literacy: Literature and the Film." University of Delaware Quarterly, 1 (1966), 24-36.
- Robertson, D. W. A Preface to Chaucer: Studies in Medieval Perspectives. Princeton: Princeton Univ. Press, 1962.
- Roger-Mark, Claude. Le Paysage français de Corot à nos jours: ou le dialogue de l'homme et du ciel. Paris: Plon, 1952.
- Ross, Barbara. "Treacle and Trash." New York Magazine (27 May 1974), pp. 80-82.
- Ruskin, John. The Literary Criticism of John Ruskin. ed. Harold Bloom. New York: Anchor Books, 1965.
- Sabatier, Pierre. L'Esthétique des Goncourt. Paris: Hachette, 1920.
- Salvesen, Christopher. The Landscape of Memory: A Study of Wordsworth's Poetry. Lincoln, Nebraska: Univ. of Nebraska Press, 1965.
- Sauer, Carl O. The Morphology of Landscape. Berkeley: University of California Press, 1925.
- Schaper, Eva. "Significant Form." British Journal of Aesthetics, 1 (1961), 33-43.
- Schefold, Karl. "Origins of Roman Landscape Painting." Art Bulletin, 42 (June 1960), 87-96.
- Schroder, Maurice. "Balzac's Theory of the Novel." L'Esprit Créateur, 7 (Spring 1967), 3-10.
- Searles, Harold F. "The Role of the Nonhuman Environment." Landscape, 11 (Winter 1961-62), 31-34.

- Sears, Paul Bigelow. The Living Landscape. New York: Basic Books, 1966.
- Seward, R. "Landscape and Language." Poetry, 109 (March 1967), 407-11.
- Seznec, Jean. La Survivance des dieux antiques: essai sur le rôle de la tradition mythologique dans l'humanisme et dans l'art de la Renaissance. London: The Warburg Institute, 1940.
- Shapiro, Meyer. "Style." Anthropology Today (1952), 287-312.
- Shepard, Paul. Man in the Landscape: A Historic View of the Esthetics of Nature. New York: Knopf, 1967.
- _____. "The Place of Nature in Man's World." School Science and Mathematics, 58 (1958), 394-403.
- Simches, Seymour. Le Romantisme et le goût esthétique du dix-huitième siècle. Paris: Presses Universitaires de France, 1964.
- Sion, Jules. "Les Paysages de la Normandie Orientale." Revue de synthèses historiques, 19 (1909), 43-51.
- Snell, Bruno. The Discovery of the Mind: The Greek Origins of European Thought. New York: Harper and Row, 1960.
- Souriau, Etienne. La Correspondance des arts: éléments d'esthétique comparée. Paris: Flammarion, 1947.
- _____. "Paysages shakespeariens et paysages raciniens." Revue d'Esthétique, 13 (January-March 1960), 91-103.
- Spininger, Dennis J. "The Paradise Setting of Chateaubriand's Atala." PMLA, 89 (May 1974), 530-36.
- Stea, David. "Reasons for our Moving." Landscape, 17 (Autumn 1967), 27-28.
- Steinmetz, Jean-Luc. "L'Eau dans La Comédie Humaine." L'Année Balzacienne (1969), pp. 3-29.
- Stendhal. La Chartreuse de Parme. Paris: Gallimard, 1962.
- Stevenson, W. H. "The Spaciousness of Spencer's 'Epithalamion:.'" Review of English Literature, 5 (1964), 61-69.
- Sulzberger, S. "La perspective est-elle une science ou un art." Alumni, 19 (1950), 358-65.
- Sypher, Wylie. Four Stages of Renaissance Style: Transformations in Art and Literature 1400-1700. New York: Doubleday, 1956.
- _____. Literature and Technology: The Alien Vision. New York: Random House, 1968.
- _____. Rococo to Cubism in Art and Literature. New York: Random House, 1960.
- Thérive, André. "Huysmans ou l'horreur de la nature." La Revue Mondiale, 159 (May-June 1924), 10-23.
- Thibaudet, Albert. Flaubert. Paris: Gallimard, 1914.
- Treichel, Georg. "Man, Nature, and the Landscape," in Three Papers on Human Ecology, pp. 9-18. Oakland, California: Mills College, 1966.
- Trudigan, Helen. L'Esthétique de J.-K. Huysmans. Paris: L. Conrad, 1934.

- Tuveson, Ernest. "Space, Deity, and the Natural Sublime." Modern Language Quarterly (March 1957), 20-38.
- Walker, Thomas. Chateaubriand's Natural Scenery: A Study of his Descriptive Art. Baltimore: Johns Hopkins, 1946.
- Venturi, Lionello. Four Steps Toward Modern Art. New York: Columbia Univ. Press, 1956.
- Wheelwright, Philip E. Metaphor and Reality. Bloomington, Ind: Indiana Univ. Press, 1962.
- White, John. The Birth and Rebirth of Pictorial Space. London: Faber and Faber, 1957.
- Whittaker, Sir Edmund. From Euclid to Eddington: A Study of Conceptions of the External World. New York: Dover Publications, 1958.
- Willey, Basil. The Eighteenth Century Background: Studies on the Idea of Nature in the Thought of the Period. London: Chatto and Windus, 1950.
- Wind, Edgar. Pagan Mysteries in the Renaissance. London: Faber and Faber, 1958.
- Wöfflin, Heinrich. Principles of Art History: The Problem of the Development of Style in Later Art. Trans. M. D. Hottinger. New York: Holt, 1932.
- Worringer, Wilhelm. Abstraction and Empathy: A Contribution to the Psychology of Style. Trans. Michael Bullock. London: Routledge and K. Paul, 1953.
- Yaouanc, M. "Chateaubriand et le paysage breton." Annales de Bretagne, 75 (1968), 437-49.
- Zola, Emile. Lettres de Paris. ed. Phillip A. Duncan and Vera Erdely. Geneva: Droz, 1963.
- _____. Le Roman Experimental. Paris: Charpentier, 1880.
- _____. Le Ventre de Paris. Paris: Fasquelle, 1964.
- Zupnick, I. L. "The Social Conflict of the Impressionists." College Art Journal, 19 (Winter 1959-60), 146-53.
- _____. "Concept of Space and Spatial Organization in Art." Journal of Aesthetics and Art Criticism, 18 (December 1959), 215-221.

Name: S. Robert Powell

Year of Birth: 1943 Country of Citizenship: USA

Present Mailing Address: 249 West 76th Street
(until January 1976) New York City, New York. 10023.

Future Mailing Address: R. D. # 1
Carbondale, Penna. 18407.

Educational Career:

B. A. The Pennsylvania State University, 1965

M. A. The George Washington University, 1967

Ph.D. Indiana University, 1974

Outline of Studies:

Major: French

Minors: Phonology

Fine Arts